

Newsletter

Royal Academy of Music

NUMBER 8

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Treading the boards . . .



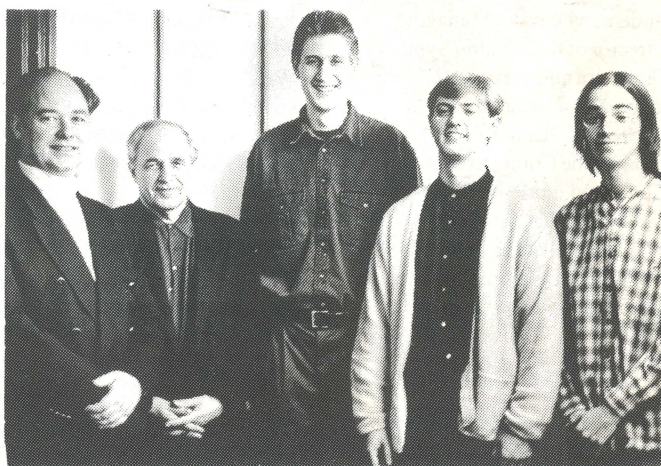
Members of the Music Theatre course preparing for concerts at the City of London and Edinburgh Festivals this summer. Left to right Lesley McClymont, Heather Sawney, Keith Merrill, Susan Dubreck, Gillian Kirkpatrick, Paul Mills, Sophia Wylie, Graeme Hocking, Moshe Adams and Angela Henkell (Photo: Chris Christodolou)



Her Royal Highness the Princess of Wales, President of the Royal Academy of Music, receives the award of Honorary Fellow of the Royal Academy of Music from the Chairman, Guy Whalley (left), in the presence of Lord Menuhin (right), Lynn Harrell (centre) and the RAM Symphony Orchestra, in the Duke's Hall on 17 October 1994 (Photo: Ian Murray)

. . . and Sweeping them!

As part of Pierre Boulez's 70th birthday celebrations, the London Symphony Orchestra organised a conducting masterclass at the Barbican on 19th January, with Pierre Boulez and the London Symphony Orchestra. Nominations were put forward from the Guildhall School of Music and Drama, Royal College of Music and the Royal Academy of Music, and the panel was asked to select the best three candidates, whilst not knowing at which institution they were studying. The Academy achieved a clean sweep and our nominations were the three chosen - Harry Curtis, Martin West and Ilan Volkov, each of whom took part in the masterclass with Pierre Boulez and the orchestra.



Pierre Boulez with Colin Metters (left, director of conducting studies), Harry Curtis, Martin West and Ilan Volkov (Photo: Sisi Burn)

The Academy is very grateful to
PolyGram International Ltd
for installing

'The PolyGram Film Music Library',
a large resource (within the Academy's own
Library) of videos containing seminal film
music scores. This will primarily be for use
by students on our Commercial Music Course.

RAM about

THE ACADEMY IS PLEASED TO ANNOUNCE the appointment of Richard Rodney Bennett CBE to its International Chair of Composition. Richard Rodney Bennett studied with Lennox Berkeley at the RAM before developing an international career which spans orchestral works, opera, jazz, children's pieces and film scores. Millions of cinema-goers will have heard his music for *Four Weddings and a Funeral* recently, and he will be participating in the Academy's 1996 Film Music Festival as well as teaching on its Composition and Commercial Music courses.

THE DISTINGUISHED GERMAN CONDUCTOR Lutz Köhler has been appointed Director of Orchestras. Mr Köhler is currently Vice-President of the Hannover Hochschule and Director of Studies of the European Union Youth Orchestra (formerly European Community Youth Orchestra). The orchestral board is also being strengthened with the appointment of Clive Gillinson, a former Academy student, who is the Managing Director of the London Symphony Orchestra and currently Chairman of the Association of British Orchestras. Lutz Köhler is to conduct the Commemorative Concert to mark the 50th Anniversary of VE Day, on Sunday 7th May at 7pm, in the Duke's Hall, when the programme will include Mozart's *Requiem*, Britten's *Canticle II*, *Abraham and Isaac*, and war poetry readings.

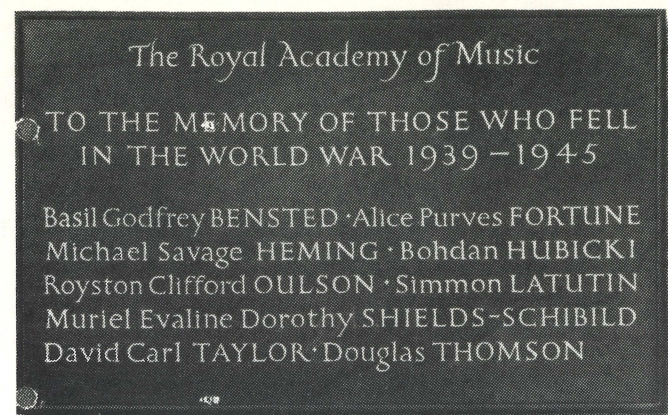
ERASMUS is a facility funded by the European Community in Brussels which supports three main objectives - student exchanges for up to one year, staff exchanges for a week and various international educational projects. There are 13 participating conservatoires including Vienna, Paris, Helsinki and, from this year, Salzburg. The Academy is the only London conservatoire represented in the consortium, as only one conservatoire per city is able to join the scheme. This year three students from the Academy are studying abroad, and a similar number are here on exchange. On the staff exchange programme, Christopher Elton, head of

keyboard, has visited Cologne and Nicholas Danby, head of organ studies, Leipzig. At present there are more places for staff exchanges. Each year Erasmus funds students for an international seminar - last year RAM students attended a trumpet symposium in Gothenburg and this year students from other European conservatoires will attend the Jazz Academy, to be held in the summer at the RAM. In February, the Academy hosted the annual conference of this group, chaired by Patrick Maddams, the RAM's Chief Executive. Erasmus is shortly to be replaced by a new programme called Socrates.

BBC RADIO 3's YOUNG ARTISTS FORUM, held in the National Portrait Gallery in November, included performances by harpist Anne-Sophie Bertrand; Lucy Gould (violin) and Gretel Dowdeswell (piano); Emily Beynon (flute) and Catherine Beynon (harp); and violinist Marianne Thorsen.

PATRICK MADDAMS AND REGISTRAR PHILIP WHITE will have completed visits to the conservatoires in Helsinki and St Petersburg by the end of March, to try and encourage exchanges of staff and students. Patrick Maddams also visited the World Economic Forum in Switzerland, where the European Union Youth Orchestra performed. Members of the orchestra of 35 players included flautist Lorna McGhee, cellists Iagoba Fanlo, Kate Gould and Karen Stephenson, bassoonists Sarah Burnett and Catherine Maguire, horn players Stephanie Rees and Andrew Sutton and violinists Alan Brind (leader) and Maya Bickel. The orchestra was prepared for conductor Vladimir Ashkenazy by RAM professor David Strange, who is the EUYO's head of strings.

TENOR NICOLAI GEDDA was presented with Honorary Membership of the Academy (HonRAM) when he gave a masterclass to members of the Joint Vocal Faculty in early February.



The RAM's memorial to those who fell in the Second World War was unveiled by HRH The Duchess of Gloucester and dedicated by the Very Rev. The Dean of St Paul's on 20th March 1951. Missing from this photograph but present on the memorial are the names of William George Bland and Raymond Thomas Hunn. The memorial was designed by E F Hitchcock CBE of Sculptured Memorials (see column 1)

ACADEMY STUDENTS TAKING PART in the Park Lane Group Young Artists Platform in January included pianists Mark Gasser, Jiun-Yoong Lim and Diana Ketler, as well as members of Onyx Brass, Amos Miller (trombone) and Andrew Sutton (horn).

THIS PAST TERM, professor of trombone Ian Bousfield (London Symphony Orchestra), and professor of horn Richard Watkins (Philharmonia) gave recitals in the Duke's Hall, and a concert of compositions by Ruth Byrchmore, BMus Tutor at the Academy, was held at St Marylebone Parish Church.

THE AUDIENCE WAS DANCING IN THE AISLES at the reconstruction, by Graham Collier and the Jazz Department, of Benny Goodman's 1938 debut Carnegie Hall concert with the big band conducted by Hugh Fraser and Graham Collier. The performance was repeated in the Adrian Boult Hall, Birmingham.

LADY SUSI JEANS, who died in 1992, was an internationally recognised organist and harpsichordist who had a profound influence on several generations of musicians through her broadcasts, summer schools and teaching. Carey Humphreys (1950) has put together, with the help of the Royal School of Church Music, a commemorative recital to be held at All Saints Church, Margaret Street, London, on Sunday 21st May at 3.00pm. Those taking part will include Gillian Weir, Peter Hurford, David Sanger and Davitt Morony. Admission is free, but it is hoped that a retiring collection in

aid of the RSCM's refurbishing fund for Susi's former home, Cleveland Lodge at Dorking, which is to be the new home for the RSCM, will be generously supported. Further information from Carey Humphreys on 0243 376807.

THE PETER HALLING PRIZE was endowed in 1993 by Patrick Halling and Susan Hampson Halling in memory of Peter Halling ARAM, the distinguished cellist, who was a professor of cello at the RAM.



A HIGHLIGHT OF THE FORTHCOMING PURCELL FESTIVAL will include a speculative reconstruction of the musical events of James II's Coronation of 1685, involving a mighty troupe of singers and players from all four corners of the Academy and beyond. We hope this event and the many others will tempt students, staff and visitors to join us in this unique musical occasion. See the enclosed *Diary of Events* for full details. The British Council's *Fairest Isle* touring display of the life and times of Henry Purcell will be on exhibition, as well as famous Academy manuscripts, including *The Fairy Queen*, part of which is autograph, and the RAM's own small portrait of the composer.

Lynn Harrell

The Academy learned with regret at the end of last year that Lynn Harrell had decided to resign as Principal so as to concentrate more on his international career. He leaves us with our best wishes and we are glad that he will continue occasionally to coach and perform chamber music with Academy students. The Governing Body have announced their intention to appoint a new Principal as soon as possible and, in the meantime, Patrick Maddams, the Managing Director, has assumed the duties and responsibilities of the Principal under the new title of Chief Executive.

Farewell to Peter James

Peter James, who has been at the Academy since 1983 as our Warden and, recently, our Vice-Principal, has announced his intention to leave the Academy at the end of the current academic year. This follows the disclosure of a serious ear condition which has impaired his hearing. He has asked to be relieved of his executive responsibilities although he will continue to work on various special projects. His renowned knowledge of the Academy's students and work will be greatly missed.



TALKING ABOUT PURCELL (who isn't?), visitors to the building may have noticed that the Concert Room has been beautifully redecorated. This room also serves as the recording area for the THORN-EMI-donated recording studio. Around the walls are new curtains, produced by designer and decorator Jane Gordon-Clark for her company Ornamenta, using the *First Act Tune* (in Purcell's own hand) from the *Fairy Queen* Manuscript. The music has been printed onto a parchment-coloured heavy cotton fabric, and comes in a number of colourways. The fabric, called 'First Act Music', is available at a cost of £35.50 per metre (including VAT), and Newsletter readers are offered a 10% discount. Sample colour swatches are in Janet Snowman's room (313) at the Academy and, if the price scares you, remember that one metre (approximately one 'print-out' of the music!) can make cushion covers, table throws, tabards for theatre-wear, banners, wall hangings, personal computer dust covers - you name it! Enquiries to 0171 589 5817/ fax 0171 225 1006. (Width is 143cm, repeats at 167cm).

THE RAM SINFONIA is to embark on a five-city tour of Spain in April, sponsored by the the Fundacio 'la Caixa'. RAM student soloists will be Spaniards Iagoba Fanlo (cello) and Jorge Renteria (horn). Many RAM alumni live in Spain and work with the orchestras of Asturias, Seville and Granada, amongst others.

A CAREERS DAY was organised by Ruth Byrchmore, BMus Course Tutor, and Janet Snowman, on 13th January, with the help of Helen Bishop-Stephens, Ruth's secretary. Valerie Beale, Administrator of the Musicians Benevolent Fund Scholarships and Trusts and editor of the *Handbook of Music Awards and Scholarships*, gave a most informative and practical talk on applying to trusts, Roderick Elms spoke about opportunities for pianists, Adrian Rodaway from accountants Pulleyn and Heselton Associates gave an excellent talk about tax and accounts, Nick Ingman spoke about the commercial music field, John Berry, the ENO's casting director on professional auditions for singers, Michael Buckley, General Manager of the City of Birmingham Symphony Orchestra about preparing for orchestral auditions and Richard Smith, director of the Musicians' Answering Service, about life as a freelance musician.

A NEW ACADEMY PUBLICATION, called *Preparing for Work*, compiled by Janet Snowman for the Music Box, will be published by the end of term and made available to leavers and other students. Many RAM

professors have contributed hints and tips on applying for work, and there are other suggestions from opera companies and orchestras, as well as an excellent article on tax by Trevor Ford. A huge 'Thank You' to the Friends of the Royal Academy of Music for their kind support in underwriting the publishing costs of this booklet.

EYES RIGHT! Colonel T P B Hoggarth writes, as the Inspector of Army Music and Commandant of the Royal Military School of Music at Kneller Hall, with news of employment opportunities in 29 Regular Army Bands - career development can be achieved in two areas, by remaining as performing musicians with the ability to reach the rank of Warrant Officer Class 1. You can also expect employment as section and band leaders and also the possibility of serving on the academic staff of the Royal Military School of Music. Or you could opt to attend the 3-year Bandmasters course, currently being validated by Kingston University, for the award of the BA in Performing Arts (Music) which would lead to the appointment of Bandmaster, and ultimately commissioned rank up to Lieutenant Colonel, as directors of music either commanding bands or servicing on the staff of Kneller Hall. Salaries range from £10,500 per annum to £40,000, and musicians are allowed, where military duties permit, to undertake fee-paying engagements either collectively or individually. For further information, please contact the Principal Director of Music for the Army, Lieutenant Colonel C J Ross, at Kneller Hall, Twickenham, Middx TW2 7DU (Tel 0181 898 5533).



Impresario Raymond Gubbay HonFRAM was a guest lecturer at the Academy on 1st March. Raymond Gubbay gave tremendous support to the Academy as Chairman of the Events Committee during the successful Appeal in 1986-88

THE NATIONAL FILM THEATRE provided an excellent venue for the RAM Club's meeting to view films with Academy connections, past and present. A big thank you to Martin Harvey (who previously worked at the RAM and is now the complex services manager of the NFT and MOMI), for his generous help with arranging access for the day, for the lunch, and the discount provided to the Museum of the Moving Image after the showing. The noisy audience really enjoyed laughing along with, and watching with interest, the silent movie film of the Academy's 1922 Centenary Celebrations; a film, presented by Steve Race and made for the 1972 Appeal, with clips of Dame Eva Turner, Felicity Lott, Michael Bulman, John Dankworth and others; the current RAM promotional video, and the famous black-and-white film of the 1951 Festival of Britain celebrations. A great social success!

READERS MAY LIKE TO KNOW that Derek Collier has not retired but continues to be happily involved at the Academy.

MUMMINGS, COMINGS & GOINGS

Congratulations to librarian Katharine Hogg and catering manager Sarah Garnett on the birth of their babies. Welcome to Father Andrew Weaver, who has been appointed the new Catholic Chaplain. Goodbyes and best wishes to Mike Gray, who left to pursue his musical career and to Sue Kennerly, who is off to work with Granada Television. Happy 21st birthday to computer-whiz John Calderon, who continues his rescue mission around the building on a daily basis with his ever-cheery and helpful personality.

The Archinto Replica

For nearly a century the jewel in the crown of the Academy's collection of rare and precious stringed instruments has been the *Archinto* viola made by Antonio Stradivari in 1696. Strad violas are particularly rare; indeed there are only ten complete instruments still in existence. For elegance and grandeur, and in view of its remarkable state of preservation, the *Archinto* of 1696 is arguably the best example known. The viola came to the Academy in 1890 as part of the John Rutson Bequest and, since then, has been used in performance by a number of leading Academy professors or former students, including Watson Forbes of the Aeolian Quartet, Roger Bigley of the Lindsay Quartet and, latterly, Paul Silverthorne of the London Symphony Orchestra.

Recently the *Archinto* underwent some restoration, including work to the table and back. The instrument was also fitted with a new neck. This work was carried out by the renowned restorer John Dilworth, who took the opportunity to make a replica while he had the original on his bench. When the Committee of the Royal Academy of Music Guild (the association of distinguished people awarded Honorary Fellowship (HonFRAM), Honorary Membership (HonRAM) or Fellowship (FRAM) of the Academy), heard about this project, they very kindly offered to finance the *Archinto* replica, thus enabling the Academy to lend it to current students, whereas the original had been confined to leading professional musicians who were former students. For example, Bruce White, just finishing his final year, has been playing the copy for some months, getting a feel for the quality of this particular model.

The Academy wishes publicly to thank the RAM Guild for its generosity in underwriting the manufacture of the *Archinto* replica, which will be of considerable use to future generations of viola students.



Marimba player Makoto Nakura (1989) giving a masterclass at the Academy in late 1994, with student Maki Kurihara



Mrs Margit Dale Hayman with a photographic portrait of Benjamin J Dale, which has been hung in the Academy. Benjamin Dale died in 1939 after conducting a rehearsal of his work, *The Flowing Tide*, in the Royal Albert Hall.



A free copy of this (coloured) photograph to anyone who can identify the cast of this 1970s production of *The Cunning Little Vixen* (I think!). John Streets is there (far right), as is HRH The Prince of Wales. But who is wearing the bonnet?

(Photo Tomas Jaski)

THANK YOU

Thank you to professor of harp Skaila Kanga for her donation of two beautiful paintings, done by her mother, which are now hanging in the Chief Executive's office.

The caption underneath the photograph of Cynthia Turner in the previous issue of the Newsletter should have included the information that on her left was pianist Anne Borg, and to her right, His Excellency the Maltese Ambassador to Egypt, Ives de Barro.



Irene Lau (formerly Chiu, 1975) from New Zealand, who visited the Academy a few months ago, pictured at lunch with Janet Snowman and professor of piano Piers Lane

Portraits in Music

In the late 1970s Academy students took part in an exciting series of recordings which linked music with some of the country's most famous paintings. One or two musicians who took part were not RAM students - Emma Kirkby and Christopher Taylor, for instance. STEVE RACE (1939), who organised the project, writes about its inception, and below are notes about many of those who made up the 'cast list'.

STEVE RACE: The idea came from the National Gallery, London, whose then publicity manager Gordon Booth asked me if I thought an LP record might be made, illustrating the direct relationship between pictures in the Gallery's collection that showed musical subjects, and the actual music which the painters or sitters might have known in their own day. I chose 12 pictures, then a further dozen for a follow-up album featuring portraits. Shortly afterwards, Glasgow Art Gallery asked for an LP of their own. Not to be outdone, the National Museum of Wales capped the series with a sumptuously-produced boxed set, illustrating their own collection, from Canaletto to Corot and Augustus John.

In each case I had the support of that genial and brilliant man, the late Sir Anthony Lewis, but the whole operation, spread over a period from 1977 to 1980, could not have been successful without the help and respective skills of Noel Cox and Peter Holman, 'Without Whom', as the saying goes.

As for the superbly reproduced picture illustrations, Professor John Hale said, at our initial National Gallery launch: 'This may lead to those rare occasions when a member of the public actually spends three minutes looking at one of our pictures!' Certainly the combination of authentic period music and the painter's original canvas casts a potent spell, even now.

I suppose the RAM musicians who took part in those recordings have long since moved on into their respective careers - but I often wonder - where are they now?

NOEL COX (1939): The making of the National Gallery LP records, master-minded by Steve Race and Sir Anthony Lewis, was one of the things I remember most vividly from the period from 1973-83, when I was Warden of the Royal Academy. I can recall Steve as a student at the RAM in the 1930s when we were there together, although he was younger, having entered the Academy at a somewhat tender age. His subsequent career of brilliance was no surprise, as he showed himself to be an outstanding student.

My task was to act as coordinator for the project, which involved helping to choose the performers, past and present students, and to make sure that they appeared at the right place and at the right time on the right day - no easy task! One of the problems was that we had to record all the tracks of a particular LP (about 12 in number) on one and the same day. We



La Gamme d'Amour, Jean-Antoine Watteau, National Gallery, London (section)

recorded in Rosslyn Hill Chapel in Hampstead, much loved by recording engineers because of its splendid acoustics. Steve secured the services of Bob Auger, one of the finest men in the profession, who brought along all his own equipment. Steve was the producer-in-charge, whose *yea* or *nay* over the quality of the playbacks was absolute law. Fortunately the performers were extremely eager to do well, and we were pleasantly surprised when the recordings went so smoothly.

Sir Anthony Lewis (then the Principal and a renowned expert in the field) and Peter Holman (who was then the head of Early Music at the Academy), together with Steve Race, were the advisers on the music applicable for particular pictures, and this proved to be quite a problem in some cases. Happily we were sometimes able to identify the actual music shown in the paintings, and this was an excitement in itself. Peter Holman was always able to find the right players and the unusual instruments required - some of them seemed rather strange at the time - instruments, not the students!

I remember particularly the beautiful flute and recorder playing of Christopher Taylor (then a professor of these instruments at the RAM). Sadly he died at the height of his powers in 1982 - a very poignant loss for us as he was married to our daughter, Anthea (also a professional flautist and ex-RAM student).

My own contributions to the recordings, in terms of practical music-making as distinct from getting everyone, instruments and music to Rosslyn Hill, consisted of playing the introductory Promenade from *Pictures at an Exhibition* by Musorgsky and playing (with Alison Truefitt), two duets from Debussy's *Petite Suite* as well as re-arranging *Plaisir d'amour* for baritone and orchestra from the Berlioz version. I also played the bells in one of the Early Music ensembles.

It was all great fun, and I'm sure it did a great deal for the participants, many of whom were given their first introduction to the rigours and disciplines of a recording studio - and they appreciated being paid at recording rates!

The Recordings

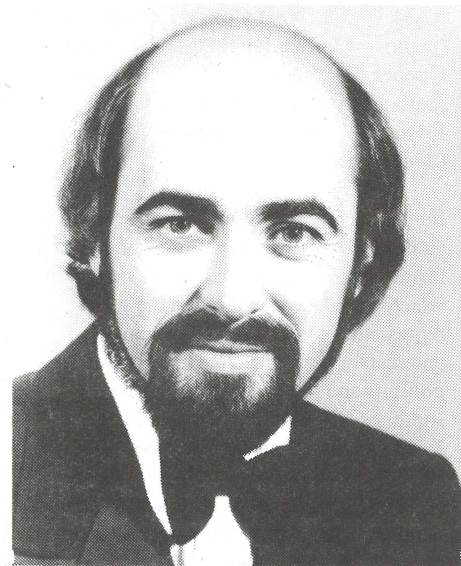
Music in Pictures from the National Gallery London featured 11 authentic performances matched to 11 pictures in the Gallery, reconstructing in each case the period, style, instrumentation and language of the original music, with a commentary on the music and the relevant painting. Taking part were Glenda Simpson and Karen Jensen (sopranos), Kevin Hughes (tenor), John Barker (baritone), Christopher Taylor and Adrian Brett (renaissance recorders and wooden flutes), Barry Mason (lute and baroque guitar), Peter Holman (harpsichord), RAM Warden Noel Cox and Alison Truefitt (pianos), Monica Huggett and Robert Cooper (baroque violins), Stuart Deeks (baroque viola and rebec), Michael Edwards (bass viol), Caroline Maguire (double bass).

For the second recording from the National Gallery, *Portraits in Music*, the singers and instrumentalists recreated the musical sounds which would have 'enthralled the sitters represented' in the ten pictures, and a commentary explained the links between portraits and music. Taking part were sopranos Glenda Simpson and Emma Kirkby, Alison Truefitt (mezzo-soprano), Nicholas Hills (tenor), Charles Stewart (baritone), Stephen Williams and Michael Neill (basses), Barry Mason (lute and guitar), Nicholas Ross (clarinet), Christopher Taylor (flute and bass recorder), Jonathan Impett (cornett), Nicholas Efthimiou, John Kenny, Gregory Morgan (sackbuts), Peter Holman (harpsichord and tabor), Alison Kelly, Andrew Laing, Gordon Buchan, Lyn Fletcher, Tina Gruenberg (violins), Timothy Grant and Catherine Marwood (violas), Adam Skeaping (cello and bass viol), Caroline Maguire (bass) and Noel Cox (bells). Musical arrangements were by Steve Race and Peter Holman.

Pictures with Music from Glasgow Museums and Art Galleries, published by the Galleries, included Muriel Mackenzie (mezzo-soprano), Michael Procter (counter-tenor), Nicholas Hills and Nicholas Johnson (tenors), Charles Stewart (bass), Phillip Thomas (piano), Peter Holman (harpsichord), Darko Petrinjak (French Baroque lute and Spanish vihuela), Christopher Taylor (baroque flute, treble recorder and flute), Monica Huggett (Baroque violin), Mark Berrow, Andrew Laing, Alison Kelly and Lyn Fletcher (violins), Timothy Grant and Catherine Marwood (violas), Michael Edwards (cello and viola da gamba), Caroline Maguire (double bass).

The recording of music from Welsh Galleries and Museums included much the same cast, and traditional folk songs and harp.

Robert Cooper writes: 'When I left the Academy in 1972 I freelanced for 2½ years doing mainly theatre work and pop tours. In 1975 I decided it was time I had a 'proper' job which, by good fortune, came in the form of the BBC Concert Orchestra, and I have been there ever since. I presently sit as sub-principal No 5. Some of the best and most interesting work I ever did, however, was with the Mediaeval Ensemble of London, in which I played fiddle and rebec until the group went out of business in 1988. Nowadays I sublimate my creative energies in Gum Printing (?) and resurrecting other old photographic processes (but only when I've done my four hours' practice, of course!).'



John Barker
(Photo Robert Carpenter Turner)

John Barker (1979) writes: 'I certainly remember the recording session, though happily time has left a fairly hazy impression of the result'. Since leaving the RAM John Barker has maintained his interest in lieder, English song and oratorio and concert work. He has a long-standing duo partnership with his wife, pianist **Helen Cawthorne**, and in the 1980s gave numerous recitals with harpist **Sioned Williams**. He now combines ad hoc recital work and engagements with choral societies with teaching individual pupils at Dunhurst and Bedales School, where he also helps to run an enterprising exhibition programme for the visual arts and crafts. Performances in the past year have included *Noye's Fludde* (Noye), *Die Schöne Müllerin*, Bach *St Matthew Passion* (Christus), Handel *Dettingen Te Deum*, Fauré *Requiem* and a mixed recital programmes. Last September he performed song cycles by William Alwyn and David Nevers, and the world premiere of songs for baritone, flute and piano by Howard Skeptom, at the British Music Information Centre. Helen and John have two children, Iestyn (9) and Eleri, aged 6.

Michael Procter (1976) always had an interest in choral conducting and began conducting at the age of 14. As a second-year student at the Academy he was put in charge of the chamber choir and founded the 'Consort', and was also chorus master for many major projects. He left

in 1976 and immediately founded the magazine *Early Music News*. In 1983 he formed a committee which set up European Music Year 1985, and has been strongly European ever since. He has worked consistently in early music and in general choral music, and, with Noel Cox and others, founded the Choral Development Programme and wrote *Singing for Choirs*, a series of articles for Novello. Michael's main work has been among amateurs and early music. For 11 years he was director of the Benslow Music Trust (formerly Rural Music Schools Association), founded EuroMusica, an international network of summer schools and courses, and Schola Polyphonica, an international series of choral courses from which has also developed the International Academy of Sacred Music in Venice, which in 1994 was invited to perform twice in celebration of the 900th anniversary of the consecration of St Mark's. Since becoming fully freelance in 1993, his work both in the UK and Europe has expanded, and in 1994 included work in Latvia (funded by the British Council), Italy, Cyprus (a new summer school), Germany (four times) and France (three times), as well as many weekend and other courses and workshops in England, for residential colleges, Early Music Fora, the London College of Music and many other groups and societies. Plans for this year include an extended tour of work in the Baltic States plus Finland and the USA. Michael recently became general editor of Beauchamp Press, who have already published his new editions of Palestrina, Cavalli, Lassus and others. He is also musical director of the Renaissance Society, director of the Renaissance Singers (whose 50th anniversary was last June) and director of the Campion Singers.

Catherine Marwood left in 1981 and played for nine years with the Fairfield Quartet. The quartet toured extensively in Britain and abroad, particularly in Germany, where it was awarded First Prize in the Karl Klinglar International String Quartet Competition. They broadcast frequently on BBC radio and were the subject of a BBC documentary *Take Four Girls*, and recorded Ravel and Debussy quartets for Hyperion, which has recently been re-released. The quartet disbanded in 1990 and Catherine was appointed principal viola with the Scottish Chamber Orchestra. She also appeared many times as soloist with the orchestra, performing with such artists as Yuri Bashmet and Ernst Kovacic. In 1992 she and James Clark gave the premier of Maxwell Davies' *Strathclyde Concerto No 5*, which they subsequently recorded for Collins. Catherine is also busy as a chamber musician, taking an active part in the SCO's chamber music series as well as playing with groups such as Hebridean Ensemble and the Marwood Ensemble, with whom she has recently recorded a CD of the music of Jean Françaix. She is married to **Simon Rawson** and they live in Edinburgh and have two children.



Catherine Marwood



John Kenny

As a trombonist, **John Kenny**'s interests include contemporary solo repertoire, modern jazz and early music. He also works as an actor and is active as a composer, having received commissions from the London Contemporary Dance Theatre and the Huddersfield Contemporary Music Festival, and in 1989 was Strathclyde composer-in-residence to the Scottish Chamber Orchestra. After leaving the Academy, he worked as an actor/musician with the Bubble Theatre in London and made his debut as soloist in the Prucell Room in 1982. In 1983 he was a prize winner at the Gaudeamus International Competition in Holland, and has since given recitals and broadcast throughout Europe, both as a soloist and with ensembles including Ensemble Moderne of Frankfurt and Ensemble Alternance of Paris. In 1990 he made his Russian debut with pianist Paul Flush at the Moscow Composers Union, and in 1991 premiered the *Concerto for Trombone and Strings* by **Edward Maguire** at the Festival d'Aix



Barry Mason (Photo Robert Carpenter Turner)

en Provence. In 1984 he was a founder member of the TNT music theatre, collaborating with playwright Paul Stebbings to produce shows which have toured over a hundred venues in the UK, Scandinavia, Germany, Russia and Japan. He is a professor at the Guildhall School of Music and Drama, lecturer at Akademie Schloss Solitude, Stuttgart and an Affiliate Artist of the Conn Instrument Company USA, as well as being on the faculty of the International Trombone Workshop in Minneapolis. In 1994 he released the first of a series of five CDs on the BML label of work composed for him since he left the RAM in 1978.



Glenda Simpson
(Photo Robert Carpenter Turner)

Glenda Simpson is an internationally known interpreter of pre-classical vocal music, specialising in the repertoire from 17th-century Italy and England. Glenda founded the Camerata of London with lutenist Barry Mason and the group has, over the past 20 years, specialised in the vast repertoire of chamber music for voices and plucked instruments, made many recordings and given concerts and broadcast appearances all over the world. She has sung with many leading early music groups, ensembles and choirs, including the Consort of

Musicke, and has made recordings for companies such as Decca, CRD, Hyperion and Meridian. Her most recent CD is with her husband Barry, entitled *Now What is Love* (Saydisc), a recital of 16th and 17th century love songs. She has made editions of many songs, notably the music of Barbara Strozzi, which she has also recorded for Hyperion and for Channel 4's *Maestro* series. To help discover more about the vast repertoire of early baroque music that exists, she and Barry lived in Italy for two years until the arrival of twins made them decide to return to the UK. Glenda, who is also known for her performances of Elizabethan repertoire and as an expert in the pronunciation of the period, has given lectures and broadcasts on the subject. She was a founder member of the Early Music Centre in London and, as well as being on the teaching faculty, she worked on the governing council for many years, becoming its chairman in 1990-91. She is much sought-after as a teacher, and her book on early vocal technique and repertoire is to be published shortly.

Barry Mason is a specialist in early plucked instruments, having studied with **Anthony Rooley** at the Academy and spent a year at the Royal College of Music, where he won many awards and worked with the lute and vihuela expert Diana Poulton. He now divides his time between being a soloist, accompanist, continuo player, musical director and teacher. His work has included much pioneering research on the baroque guitar and he gave the first complete baroque guitar recital at the Wigmore Hall in 1985 and has recorded an acclaimed CD *Masters of the Baroque Guitar*. His specialist knowledge of 17th-century guitar music has meant that he has participated in major guitar events including the Lisbon Guitar Festival, the City of London Guitar Week and the International Summer School in Cordoba with Paco Peña and John Williams. He also works as a duo with the lutenist James Tyler and the singers Sandro Naglia and his wife Glenda, and performs and records as a continuo player with a number of groups and orchestras including the English Baroque Soloists, London Early Music Group, London Sinfonietta and Scottish Opera.

He has also been involved with the Early Music Centre since its foundation, and is director of the Classical Guitar Festival of Great Britain, which takes place at West Dean College and, over the past few years, has established itself as one of the leading events for guitarists, attracting teachers, performers and students from all over the world. This is the fifth successful year of the Festival, which will be celebrated with a Gala concert in Chichester Cathedral in August.

Violinist **Andrew Laing** left the Academy in 1979 and his first job was at the Hatfield Polytechnic, as quartet-in-residence with the Locrain String Quartet. In 1982 he joined the BBC Radio Orchestra and stayed as sub-leader until 1988, leaving to become leader of the London City Ballet and Scarborough Spa orchestras. He now enjoys freelancing and has recently been over to Dublin guest-leading for the National Symphony Orchestra of Ireland. In March last year he went to Japan with the Royal Shakespeare Company, playing violin, cymbals and mandolin, in costume, on stage.



Andrew Laing with violin G B Ceruti of 1810 ('grandfather' of the Enrico Ceruti belonging to the RAM, on which he used to play).

Darko Petrinjak writes from Croatia with news that since leaving the Academy he has been pursuing three main activities - solo guitar recitals, performances with the Zagreb Guitar Trio (with whom he visits Britain regularly for recitals), and teaching guitar at the Zagreb Music Academy. Prior to attending the Academy, Darko was a student of the double bass, and uses the instrument both with the guitar trio and also as a solo instrument. He greatly enjoys playing and recording other chamber music, and last year played the double bass part in Schubert's *Trout* Quintet. He also enjoys 'dipping into the early music waters' from time to time, giving solo lute recitals or sharing the enjoyment of performance with others. His pupils have won many major international prizes in Germany, Chile, Belgium, Italy and Spain, amongst other countries. In the UK he is represented by GBZ Management. The Zagreb Guitar Trio pre



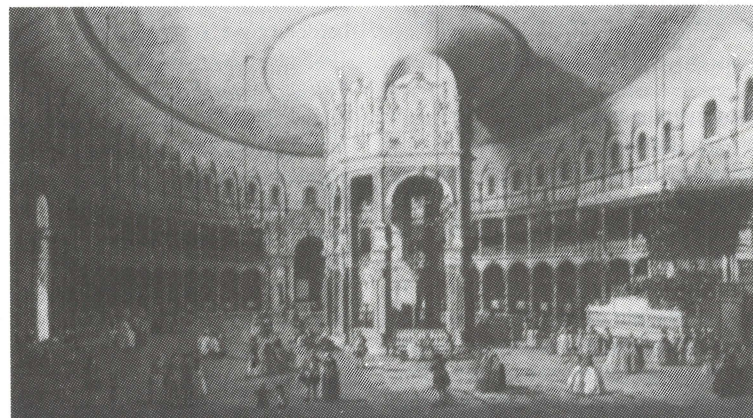
Darko Petrinjak

sented the first public performance of **Timothy Bowers's** work *Variations on The Earl of Salisbury's Pavane* at a public concert at Benenden School in Kent last March.

Nicholas Ross writes: 'After leaving the RAM in 1977 I went to Glasgow to trial for a job (principal clarinet in the Scottish National Orchestra, as it was then), which I didn't get. The trial led to a lot of freelance work with the Scottish orchestras and in January 1980 I was appointed second clarinet to the newly formed Orchestra of Scottish Opera. I have been there ever since, although nearly two years ago I was made principal clarinet. I married a Scots girl who is a violinist, in 1982. She had also spent a period at the RAM. Her maiden name was **Lorna Buchanan**. We have two children, a boy of 7 and a girl of 9.'

Monica Huggett studied with Manoug Parikian and was introduced to the baroque violin in her teens. She felt an immediate sympathy with the instrument and has since been one of its most fervent champions. She tours all over the world as a soloist, director and chamber musicians and has recorded on the EMI, Philips, Virgin, Erato and Decca labels with orchestras such as the Hanover Band, Raglan Baroque Players, Orchestra of the Age of Enlightenment, Academy of Ancient Music, and the Amsterdam Baroque Orchestra, which she formed with Ton Koopman in 1980 and led until 1987. Her latest recordings, with OAE, include the complete violin concertos of Mozart and the Beethoven and Mendelssohn concertos. Monica is professor of baroque violin at the Hochschule für Künste in Bremen and she has recently been appointed the first artistic director of the Portland Baroque Orchestra, USA. She was made a Fellow of the Academy in 1993.

Adam Skeaping writes - 'I had no idea what to do on leaving school in 1957 with a meagre complement of O-levels, so an unexpected scholarship to the RAM provided the only reason for going there. Always a lazy and reluctant student, I was the despair of Douglas Cameron, a very lovable man whose qualities as a teacher I failed to appreciate until years later. I was not popular with the Principal, Sir Thomas Armstrong, and was threatened with expulsion more than once. My last two years there were dominated by moonlighting in a recording studio, being paid an absurdly small amount for staying up all night pressing buttons on a tape machine and drinking very strong tea. On leaving the Academy (with no qualifications) I asked the studio proprietor for a rise and was offered an extra pound a week. This did not constitute a living wage, so I applied for a job as a BBC studio manager. Many interviews later I was thrilled to be offered a trainee position, only to be disappointed to find in my final interview that any prospects of promotion seemed to be away from sound and towards pushing a pen. I wanted to replace my 1929 Austin Seven with something a bit more exciting, so in search of Real Money I auditioned for the Northern Sinfonia, with whom I played for a year or so to finance the acquisition of my own recording equipment. From then on I tried to earn a living as a sound engineer, but for many more years I had to freelance as a musician to support my sound recording habit until I finally managed to get my own studio together in the mid '70s. Trying to run a multitrack studio was less fun than I had imagined, so I sold it off in 1980 and for the next few years worked as a classical record producer and engineer. I am now a director at Sound Mastering Ltd, who make up CD master tapes, but still occasionally work as a record producer. It's strange how some people will turn their back on their only real ability to spend the rest of their life struggling to attain mastery of a career for which they are entirely unsuited. Mostly I see it in relatively untalented musicians who practise eight hours a day for most of their lives to sit at the back of some second-rate orchestra, but I did just the opposite. I have become passably good at the work which has obsessed me all my life, and given up a career which would seem to anybody who knew me to be the only possible choice. It's a funny world.' (Adam is the father of baroque cellist **Emma Skeaping**, who left in 1993)



London - Interior of the Rotunda at Ranelagh, Canaletto, National Gallery, London

Karen Jensen is thought to be living in Canada.

Adrian Brett writes: 'I recall very clearly the National Gallery recording sessions. As an active studio musician for over 25 years certain dates remain prominent in one's memory. Chris Taylor and I were very busy at the time with many varied types of music. The broad bands of light music and classical are the session players' daily fare and at the time in question we were both playing for the soundtrack of a James Bond film and playing in the National Philharmonic Orchestra for opera recordings with Pavarotti in Kingsway Hall. Both Chris and I played recorder regularly as well as flute, and had been teaching together on a summer school organised by Wilfred Smith. Money was a bit short at the end when it came to pay the staff, and I opted to take a boxwood flute of about 1780 in lieu of my teaching fee. Instruments have to earn their keep with me, and I was very surprised that a few weeks after taking the flute, Chris Taylor came up with a recording session for us both on boxwood flutes - the National Gallery record.'

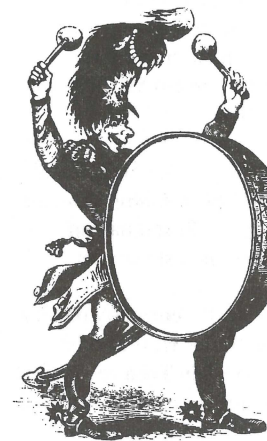
I have continued as a session player - recent films have been *Tombstone*, on which I played solo tin whistle, and *Stargate*, on which I played the Arabic Nai flute. I have finished also the fourth series of *Soldier, Soldier* for Central Television. I continue to do flute classes for the British Flute Society, adjudicate music festivals and publish flute arrangements. In February I adjudicated the flute prize at the RAM, where my son, **James**, is a student. I have just returned to England after a period as professor of flute and recorder at the Royal Irish Academy of Music in Dublin.'

Lynn Fletcher is the leader of the City of Birmingham Symphony Orchestra.

Alison Kelly is a distinguished freelance violinist.

Tina Gruenberg is the sub-leader of the London Philharmonic Orchestra

A FEW COPIES OF THE FIRST TWO RECORDINGS, PLUS SOME SPARES OF THE BEAUTIFUL LP COVERS, REMAIN IN JANET SNOWMAN'S OFFICE AT THE RAM SHOULD ANYONE BE INTERESTED



All together now - one, two, three!

Professor of percussion, **NICHOLAS COLE**, writes about his recent work as a timpani and percussion tutor with the percussion section of the **EUROPEAN UNION YOUTH ORCHESTRA**, a position he shares with **Rainer Seegers**, principal timpanist of the Berlin Philharmonic.

When I was first approached by the (then) ECYO to coach their timpani and percussion section, I have to admit that I felt somewhat daunted by this new challenge. The styles of timpani and percussion playing across Europe are hugely varied. The idea of making a section sound as one, when not only their stylistic differences would have to be accommodated but also the fact that the section, by its very nature, would consist of five or six soloists, seemed somewhat problematic.

The section for the tour that I looked after consisted of students from Denmark, England, France, Germany and Scotland. These disparate nationals had to function as a team. I decided that one solution would be to make them get used to the idea of having to depend on each other. I had written a seemingly simple march, which is in fact much harder to perform than is at first apparent. Everybody has to rely on everyone else. After an hour or so of working in this manner, the group magically changed from six individuals to a united section, and from then we never looked back.

The first week of the EUYO tour is normally spent in a mixture of sectional rehearsals and general rehearsals, taken by Lutz Köhler (whose recent appointment at the RAM is excellent news). Following this initial period, the main conductor will arrive, and soon after this the tutors leave. Recently, Bernard Haitink was so keen to get started that he arrived a few days early, which gives a real indication of the esteem which that conductors feel for this orchestra.

In the timpani and percussion section I usually find that the repertoire to be performed can be covered in a few sectional rehearsals, and we spend the rest of our time in a mixture of ensemble work and masterclasses on each individual instrument. This is where national differences are most apparent, and it is very instructive for all of us to demonstrate and discuss the varying approaches to the standard repertoire parts. The most obvious 'European' idea which we follow is the use of calf skins on timpani and sometimes on side drums (only the BBC Symphony Orchestra and the London Philharmonic Orchestra use calf in this country). There are stylistic and technical differences on everything, even down to the humble triangle.

The exchange of musical ideas is one of the great strengths of the EUYO. The concerts reflect this, and are of an incredibly high standard. Whenever the orchestra performs, both in Europe and across the world, it is a real musical ambassador. European culture at the highest level. I am very glad that there is a healthy proportion of RAM students and recent leavers in this orchestra, which shows that we are making a serious and significant contribution to European music.

Recent Recordings BY RECENT LEAVERS

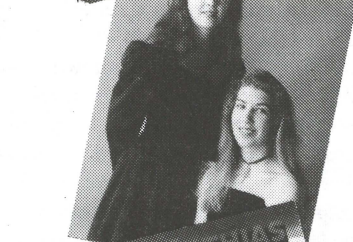
Bravura. Carmine Lauri (1993, violin) and **Simon Hester** (1989, piano). Works by Kroll, Wieniawski, Sarasate, Brahms, Paganini and others. Sacem JDG02



Stephen Marchionda plays *Spanish Sonatas* by Rodrigo, Turina, José. Sonatas for Guitar. **Stephen Marchionda** (1992). Touchmedia 1994 4009-2.



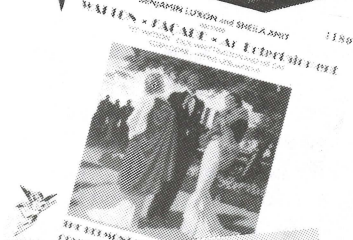
Bax Sonata for Flute and Harp and other works by British composers. Emily Beynon (1991, flute) and **Catherine Beynon** (1992, harp). Metier MSVCD 92006 (Photo Joss Barratt)



The Three String Quartets of William Mathias. Medea Quartet (all 1993). Metier MSV CD 92005



Facade (Walton), **Dick Whittington and His Cat** (Watson); **Hymns Uproarious** (Adam Gorb, 1993). The Belmont Ensemble of London conducted by **Peter Gilbert-Dyson** (1993) with Benjamin Luxon and Sheila Amit. Symposium 1180.



Kammerspiel. Works by Haydn, Mendelssohn, Gershwin. Timbre Records 1994. **Stephen Morris** (violin, 1991), **Robin Thompson Clarke**, (cello) and Paul Bateman.



Katherine McGillivray (baroque viola, 1994) has made her first commercial recording with artists including The Purcell Quartet, Catherine Bott (soprano) and Mark Bennett (trumpet), entitled *Purcell Miscellany for Chandos Early Music* (Chaconne) CHAN 0571.

Bush Telegraph

Thank you to all those who have contributed to this section. Keep the news coming in - we would especially like to hear more from alumni in Malaysia, Japan, Hong Kong, Singapore and South East Asia

Anthony Addison (1949) came into the Academy when visiting from his home in the USA. He very kindly donated to the Library copies of four volumes entitled *The Adult Mozart - A Personal Perspective* by Boris Goldovsky, a conductor and stage director very well known in the USA, the fruits of Anthony's own editing labours over the past few years. It was Goldovsky who invited Anthony to New York to be his assistant some 30 years ago, and Anthony says that his views on Mozart are based upon a good 60 years of playing, conducting, directing and teaching. Anthony has returned to playing the viola after many years, taking lessons, playing in a local university orchestra and lots of chamber music and conducting the civic orchestra. He is also in the middle of a book on performing techniques for singers and directors, which is to be published shortly.

Kenneth Alwyn (1951) came into the Academy with his daughter for a visit. In November he recorded for the BBC a full-length radio version of *Kismet*, under the general direction of Robert Wright and George Forrest, the adaptors of Borodin's music, both now in their ninth decade. The cast included the current Phantom in Andrew Lloyd Webber's *Phantom of the Opera*, Ethan Freeman, and soprano Julia Migenes. He also conducted a recent CD release on Marco Polo, entitled *The Music of Richard Addinsell*, with the BBC Concert Orchestra, and last June he received a commission from the BBC of a work broadcast to commemorate the D-Day landing, given by the Ambrosian Singers, the BBC Concert Orchestra, the Band of Her Majesty's Royal Marines and narrator Mary Law. The work, *Echoes*, was based on the scenes from the Portsmouth D-Day tapestry and quotations of the music and poetry quoted came from the men taking part in the landings.

Women of Note is the name of a new concert series given by the Ambache Chamber Orchestra and Ensemble (Piano/Director **Diana Ambache** (1967), Leader/Director **Sophie Langdon** (1978)). The three concerts at Queen Elizabeth Hall and St John's Smith Square included ten modern premieres of works by female composers from the 18th to the early 20th centuries. For further information contact 0171 263 4027.

Simon Andrews (1981) received a PhD in composition from the University of California at Berkeley in May 1994, and was appointed assistant professor of music at Franklin and Marshall College in Lancaster, Pennsylvania. In addition to his work as a composer, he has conducted for Berkeley Opera, North Bay Opera and Berkeley Contemporary Opera, Berkeley Contemporary Chamber Players, and has been active as a recitalist and pianist in many chamber ensembles.

Jeannette Archbold (née **La Bouchardiere** (1966) writes: 'As a former school-and-RAM-student of **Clarence Myerscough** (1953), I hope he will forgive my sharing the news of

his lutherie work at home (see photograph in previous Newsletter) with one particular violin class of junior school pupils this term - the caption read 'Gluing the bass-bar on the kitchen table'. This was met with 'Oh, Mrs A, now he plays his scales on his kitchen table!!' The little joys of teaching are without number...'

Paul Arden-Taylor (1974) was the first winner of the Leila Bull Oboe Prize. Having spent five years as principal oboe of the Sadler's Wells Royal Ballet Orchestra, he moved to the Midlands to join the BBC Midland Radio Orchestra. Since 1980 he has been principal oboe of the English Symphony Orchestra, taking part in over 20 CD recordings for Nimbus Records. His busy freelance career includes directing the English Wind Ensemble and playing for RSC productions at Stratford-on-Avon. He has kept up his recorder playing (he was a member of the Praetorius Consort during the Early Music-mad seventies) and will give the first complete performance of Christopher Ball's Recorder Concerto with the Hereford String Orchestra in November. He has also developed a second career as a recording engineer/editor/producer, operating his own location digital recording facility. Notable productions during 1994 include a debut CD for the Brass Pages Quintet, a CD entitled *Baroque Encores* by the City of Oxford Orchestra under Marios Papadopoulos (to be released by Pickwick) and a CD of the fascinating paper-roll-playing Aeolian Pipe Organ at Dinmore Manor, Herefordshire. The latter contains a 77½-minute selection of 'lollipops' as diverse as *Ride of the Valkyries* and *Teddy Bears' Picnic!* Copies (£9, post free) may be obtained direct from Paul at 11 Romsley Hill Grange, Farley Lane, Romsley, Worcs B62 0LN.

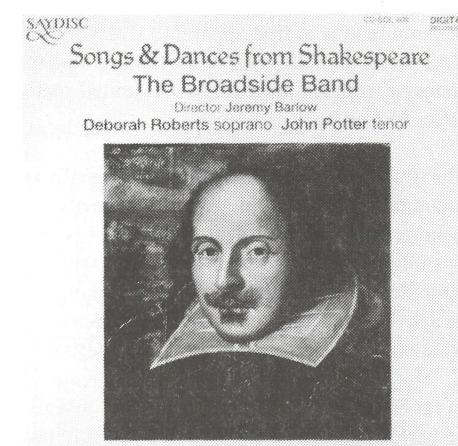
Composer **Philip Armstrong** (1983) has now returned to Europe following four years in Japan. A recent concert in Yokohama honouring his music featured *Holon*, his extended computer piece for dance, *Haru no haiku* for soprano and chamber group and *Gaia Pulse* for marimba and tape, which was also performed at the Academy recently by Makoto Nakura. He is currently based in Zurich. If any RAM alumni anywhere in

Europe are interested in exploring an electroacoustic project (ie instrument(s) and tape), they can fax him in Germany on 49 8151 366409 or write to him c/o 52 Cathedral Close, Salisbury SP1 2EL.

Guitarist **Mark Ashford** (1994) continued his winning streak (BBC Radio 2 *Young Musician of the Year*) by winning the Scandinavian Guitar Festival Competition last summer.

Oliver R Ashmore (1989) is currently musical director and conductor of the West End hit show *Grease* at the Dominion Theatre. He has written and musically directed a wide range of productions, and has undertaken extensive European tours with *The Rocky Horror Show*, *The Golden Musicals of Broadway* (a large-scale touring production put together by the Broadway Musical Company of New York). He has acted as musical director on two national tours of the Thames Television children's series *Rainbow* and has also written numerous play scores, including *The Mysteries*, *Measure for Measure*, *The Suicide* and *Great Expectations*. Musicals written by Oliver include *Forever Eve*, which was produced in workshop at the Shaw Theatre, London, starring Bonnie Langford, and Roald Dahl's *Fantastic Mr Fox*, commissioned and performed at the Wilde Theatre, Bracknell. In 1993 he was the musical associate for The Royal Variety Performance, screened by LWT.

Congratulations to pianist **Jonathan Ayerst** (1993) who has been awarded the prestigious Carnwath Scholarship for 1994/95.



Not Jeremy Barlow, but his new recording of *Songs and Dances from Shakespeare*

Jeremy Barlow (1963) has released a new CD with *The Broadside Band*, which he directs, and tenor John Potter and soprano Deborah Roberts, entitled *Songs and Dances from Shakespeare*. The record includes songs with music probably used in the original productions, popular dance types referred to in the plays, traditional and speculative matchings of song texts in the plays with popular tunes dating back to Shakespeare, original versions of songs and ballads used in the plays, dances for court and gentry and songs with music probably dating from early revivals of the plays. Available from Saydisc Records CD-SDL409.

Special congratulation to flautist **Emily Beynon** (1991), who has been appointed Co-principal flute with the Concertgebouw Orchestra having previously been appointed Principal Flute with the BBC National Orchestra of Wales. Emily is represented by the Young Concert Artists' Trust. Her first CD with her sister, harpist **Catherine Beynon**, includes the Bax Sonata for Flute and Harp (Metier).

Pianist **Elizabeth Bicker** (née **Bullock**, 1964) writes from County Down that she recently handed over a package (value £4000) to the Army at HQ Northern Ireland, containing a gift for the Sarajevo Symphony Orchestra. The Army kindly transported the parcel of strings, flute pads, valve-oil and many messages of goodwill to the British Ambassador in Sarajevo, who passed it on to the orchestra; one week later they were delighted, back in Northern Ireland, to receive a letter of appreciation from the director of the orchestra. The money was raised at three concerts given by the Northern Ireland Symphony, a student orchestra founded in 1984 and conducted by Alan Tongue, at which Elizabeth was guest soloist playing Mozart's K488 Piano Concerto. Concerts were performed in Belfast, Dublin and Donaghmore, Co Tyrone, and thanks to the generosity of sponsors, patrons and music suppliers, the money was raised. There were previously three orchestras in Sarajevo but death, maiming, destruction of instruments and buildings (including the music library), and the constantly shifting population, almost wiped them out.

News from **Lynton Black** (1984), who writes that 1993 saw his debut at The Maltings, Snape, singing Beethoven's 9th Symphony, and throughout 1993 and 1994 he continued to sing oratorio performances all over the country. In the spring of 1993 he sang two new operas for the Covent Garden Venture at the Riverside Studios. One was *Travels in the Arctic Circle* by Geoff Westley in which he played a polar bear no less, and the other *The European Story* by **Geoffrey Alvarez** (1984), conducted by Charles Peebles. No sooner had he finished that run than he was invited to make his debut at the International Salzburg Festival in a controversial production of Monteverdi's *Orfeo* conducted by René Jacobs and produced by Herbert Wernicke. This was followed by his debut north of the border with the Scottish Chamber Orchestra. He returned to Scotland in the spring of 1994 for four performances of *Così fan tutte* in the Perth Festival, making his debut there as Don Alfonso, a role he feels he will be returning to many times. Next came the Sultan in the rarely performed Haydn Opera *L'incontro Improvviso* at the Garsington Opera Festival, since which time and until Christmas 1994, he was principal bass of the D'Oyly Carte Opera Company, performing Dick Deadeye in *HMS Pinafore* and Prison Governor Frank in *Die Fledermaus*. By the end of the tour he will have performed each opera over 100 times. Lynton has had the ultimate accolade of being asked back to the International Salzburg Festival to play Antonio in a new production of *Le nozze*



Lynton Black

di Figaro with a cast which includes Bryn Terfel, Susan Graham, Dmitri Hvorostovsky conducted by Nicholas Harnoncourt and directed by Luc Bondy. D'Oyly Carte have asked him to be Principal Bass for their next season and Salzburg is asking his availability for 1996.

Oboist **Ruth Bolister** (1993) was married in September and has changed her name professionally to **Ruth Scott**.

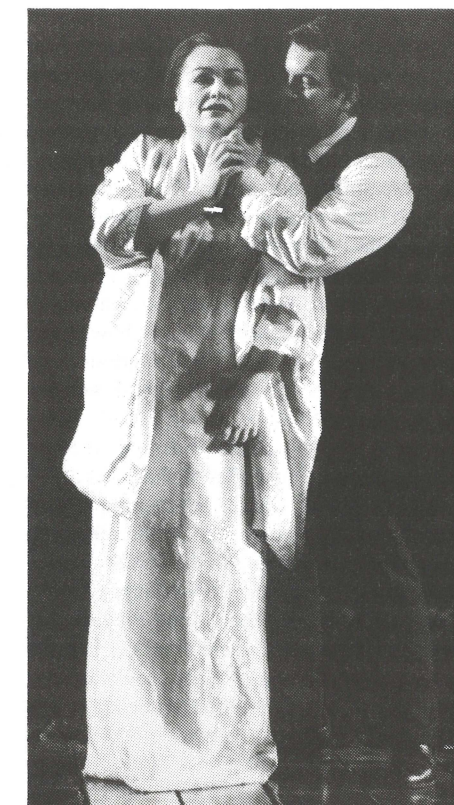
Felicity Lott (1973) sang the Marschallin and **Bonaventura Bottone** the Singer in the Royal Opera House production of *Der Rosenkavalier* in February/March. **Peter Bronder** sang the First Jew in *Salome*.

Professor and pianist **Lionel Bowman** visited the Academy from his home in South Africa late last year. He brought with him a copy of a video on his piano teaching method which is currently with Janet Snowman in the Academy should anyone wish to view it or to get in touch with Lionel. He has been giving masterclasses in Australia and elsewhere, and in October 1994 was awarded an Honorary Licentiate in Music by the University of South Africa, by virtue of his outstanding contribution to music in South Africa as a pianist and to the music teaching profession, especially as piano pedagogue, to coincide with the commemoration of the centenary of the UNISA music examinations. A luncheon was held at the University in his honour on 8th November.



Lionel Bowman with Mae West at the Savoy, 1940s

Moyra Bremner (née **Balhatchet**) writes that after a period of teaching, she read psychology at London University and became a journalist, initially specialising in science and business. In 1978 she was the first woman to present a financial programme on national TV - BBC's *Money Programme*. She currently works as a television presenter, radio broadcaster and journalist, and is the author of many best-sellers, including *Four Supertips to Make Life Easy*, *Pasta for Pleasure*, *Supertips 2*, *Enquire Within upon Everything* and, in 1989, *Modern Etiquette and Successful Behaviour*. She has also taken part in many radio quiz programmes such as *The Gardening and News Quizzes*, *Start the Week*, *Midweek* and *Stop the Week*, and has also made numerous appearances for interviews and has been a key member of the discussion panels of *Kilroy*, *The Time The Place*, *Pebble Mill at One*, *Good Morning*, *Blankety Blank* and *The Jonathan Ross Show*. Moyra was a founder member of Action for Sick Children, and she founded Britain's first cost-rent housing association. She has also campaigned on issues connected with child abuse and violence to women.



Susan Bullock as Butterfly and Bonaventura Bottone as Pinkerton, English National Opera (Photo Vassilis Skopellitis)

Rodney Milnes, writing in *The Times*, said of soprano **Susan Bullock's** (1983) performance of Cio-Cio-San (*Madame Butterfly*) at the English National Opera in February, 'this has to be one of the most compelling performances of the opera season to date'. **Bonaventura Bottone** (1972) sang the role of Pinkerton, **Christopher Booth-Jones** (1972) that of Prince Yamadori and **Emma Selway** (1992) made her house debut in the role of Kate Pinkerton. Susan will sing the role of Donna Anna (*Don Giovanni*) at the ENO in April and May.

Saxophonist **Kay Bywater** (1994) spent December and January in Edinburgh playing for a Cannon and Ball pantomime with John Leslie, presenter of BBC TV Children's show *Blue Peter*. Kay, who was recently awarded the British Music Society Award for Woodwind for 1994, has also been busy giving recitals with the award-winning Moriarty Saxophone Quartet (with **Duncan Ashby**, **Paul Rissman** and **Mark Morren**), at venues including St John's Smith Square and the Exeter Festival. **Marcus Tilt** (1994), who has been playing keyboards with the production of *Joseph and His Technicolour Dreamcoat*, has also been conducting the production in Edinburgh.

Sylvia Calvert (1945) writes: 'I love reading the RAM Magazine and Newsletter. It struck me that I have rarely seen any contributions from the Drama students. I was at the Academy from 1942-5 with a year as a sub-professor in 1946. It was war-time and, although I wasn't in London during the Blitz, we had the flying bombs which meant we had no public performance at the end of the summer term that year. Rose Bruford was head of the department at that time. She later left to start her own school, which is still going strong. We were so lucky to work in such an atmosphere of music. Like **Jill White**, who wrote in the last Magazine, I used to go to rehearsals and performances of the first orchestra. Sir Henry Wood was still the conductor during my first year and I well remember how proud he was of them and the delight he showed when they did well, especially the percussion! I am amazed how well catered for the modern student is, particularly with help with CVs and how to set about finding work. I remember various bodies would write in if extra players were needed - these would be pinned to the noticeboard, but it was left to us to do the rest. My first full-time post after leaving was at Bath High School, where speech training was a curriculum subject throughout the school. After two years teaching in the home counties I went to work in a Repertory Company in Bradford - Harry Hanson's Court Players at the Prince's Theatre - where I met my future husband. We had a large family, so I wasn't able to work much until after his death, when I did occasional work as an extra in TV, which I still do when available.

Helen Callus (1990) has been accepted into the Artist Diploma programme on a full scholarship at the Peabody Institute in Maryland, USA, the only violist to be admitted. Helen performs extensively throughout Baltimore and also on radio and TV. She was recently asked to replace Donald McInnes at the Sunflower Music Festival in Topeka, Kansas, and had the pleasure of performing with chamber music artists from the Boston, Chicago, Detroit, San Diego, Pittsburgh and Metropolitan Opera Orchestras. In August last year she was a Special Prize winner at the Lionel Tertis International Viola Competition (see below). Plans for the next few months include a premiere of the double viola concerto written for her and Paul Coletti, whose teaching

assistant she remains at the Peabody.

Andrew Canning (1990) has been living in Sweden for four years working as organist in the parishes of Västansfors and Västervåla. Despite this being a full-time post, he has found time to take on a large amount of freelance work in Sweden, Europe and the USA. Two years ago he established a duo with soprano-saxophonist Anders Paulsson. 'The combination of Bach sonatas, contemporary works and jazz on soprano-saxophone and pipe organ has proved to be incredibly successful. We were guest artists at the 1994 Duke Ellington Festival in Stockholm, performed two concerts at the Stockholm Water Festival 1993, recorded music for a cinema film commercial in 1992, and have collaborated with American composer John Corigliano. Last year we toured Germany extensively, and will be returning twice during 1995 for concerts in Berlin and Hamburg. We are also planning to record two CDs later this year', writes Andrew. He is also very active as a solo concert organist and recent highlights include appearances at the Siljan Music Festival, Skinnkatteberg International Choral Festival, New Year's Music Festival in Rättvik, Sala Organ Festival, two concerts of American music with the St Jacobs Kammarkör in Stockholm, and three radio broadcasts (one live, two recorded) last year. Andrew also keeps active as a composer/arranger and had two works for ladies' choir published last year by Noteria.



Janet Canetty-Clarke

The library and the gardens at West Dean College, Sussex, were the perfect setting for a 70 minute lecture-recital given by **Janet Canetty-Clarke** (1956) and filmed before an invited audience in March 1994. Using the piano, recordings and slides, Janet explored the fascinating relationship between the music of Debussy and the paintings of Monet, especially those of Giverny, the celebrated garden created by the artists. A video of the presentation, entitled *Debussy and Monet - Impressionism in Music and Painting*, is available at £12.95 plus £1.75 postage and packing from Orphic

Arts, 1 West Street, Ditchling, Sussex BN6 8TS. There is a copy of the video in the Academy's Library. Janet is also the director of music and conductor of the Ditchling Choral Society, which performed David Fanshawe's *African Sanctus* in the presence of the composer at the Brighton Festival last May. Last summer Janet undertook an 18-lecture tour for the Australian Association of Decorative and Fine Arts Societies, a branch of the National Association of Decorative and Fine Arts, with which she is involved in the UK. During the tour she gave a talk on *The Rake's Progress* and Stravinsky, Hogarth and Hockney at the University of Wollongong, and at the end of the lecture a lady came up to her and said 'You must have been at the Academy in the '50s - did you know Vivian Langrish?' 'Yes,' I replied, 'I was his pupil. 'So was I, came the reply, my name is **Eunice Gardiner** (1930) and I still keep in touch with **Ruth Harte** (1948). What a small musical world it is!'

Anthea Cator (1958) is senior music lecturer at Clarendon College, Nottingham. She writes: 'On 2nd July last year the College choir and brass ensemble were invited to give a concert at the Thomaskirche in Leipzig, an unforgettable experience to be performing alongside Bach's tomb!' Colleagues also involved were **Lynne Wayman** (1973) and Douglas Wilkie, who has trained a number of Clarendon students who have progressed to the RAM. The programme of mainly English works included Britten's *Rejoice in the Lamb*, which featured **Jonathan Rees-Williams** (1969), organist of St George's Chapel, Windsor, as soloist and accompanist.

Penelope Cave (1974) had an enjoyable tour around the British Festivals in August last year and found the size and enthusiasm of the audiences very encouraging. It included a solo recital on the famous and beautifully restored Goermans/Taskin harpsichord from the Russell Collection at St Cecilia's Hall in Edinburgh, which complemented a programme entitled *In the Company of J S Bach*, a further solo recital and a concerto performance with the Kingfisher Quartet for Greenbelt Festival. This is a Christian Arts Festival mostly taking place under canvas but using the church for the classical events. The month finished for me with a sold-out lunchtime recital of works by Bach, Handel and Scarlatti for the Presteigne Festival, in a village-church in the middle of the Welsh countryside.

Ruth Johnson (née **Chilton**, 1969) has changed career in the last two years and is at present practising as a district nurse in Warwick. Ruth continues to make music regularly, including singing with St Michael's Singers at Coventry Cathedral.

Fiona Marchant (née **Claydon**, 1981) would love to get in touch with Elizabeth (Liz) from Hull. 'We met in BYWO - both flautists, and lost touch some years ago. Liz has a son, Dominic. I am married with three girls and studying interior design.' Any ideas?? Telephone Fiona on 01621 742330.

Tom Clarke (1971) formed The Young Recital Artists Society in Bath two years ago, promoting young performers in concert in the Pump Room in Bath. **Duncan Prescott** (1987, clarinet), **Scott Mitchell** (1986) piano and Sarah Connolly (mezzo soprano) will give a concert on 22nd April performing works by Saint-Saens, Poulenc, Rossini, Berlioz and others, and Scott will be appearing there on 5th May with baritone Robert Poulton and mezzo soprano Yvonne Howard. Further information from Tom on 02 314344.

Eve Fisher (née **Cohn**, 1953) believes she was the youngest student at the RAM when she started in 1949 at the age of 15. After leaving in 1953, she studied with Ilona Kabos and then with Michaelangeli. She worked mainly as a solo pianist until she was 26, and then decided not to carry on performing. When she was 30, it was suggested by Norbert Brainin, leader of the Amadeus Quartet, that she study singing, as he felt that her voice had potential, so she began her studies with Elizabeth Schwiller and then with Laura Sarti. She performed as a recital singer and also in oratorio, and has now been teaching singing and piano for many years. Eve was interviewed for *Smash Hits Yearbook* in 1987 (as Eve Cohen), as she has become well-known amongst record companies and managers of young pop singers, teaching these musicians in exactly the same way as her classical students and hoping to produce some better singing in this branch of music! (To quote from the article) - 'I think one of the biggest problems we've come across - and I'm fighting a one-woman battle over this - is getting them to turn down the instruments, particularly the drums. There's no human voice that can complete with drums, especially when they're banging away.'

Robert Costin (1990) writes from New Zealand, where he is currently assistant director of music at Wellington Anglican Cathedral, and also a recording artist on national radio. After studying organ with Nicholas Danby and harpsichord with John Toll at the RAM, Robert went on to take a music degree at Cambridge University. He would love to hear from any visitor to New Zealand.

Marjorie Kay (née **Crane**, 1934) is now teaching speech and drama at St Anne's School in Windermere, and piano at home. Marjorie gained the LRAM and ARCM for piano before studying with Harold Craxton, and later passed the LGSM for speech and drama and became a producer, an examiner and adjudicator. At the Academy, her second study was Speech and Drama with Wilton Cole. Although her work is curtailed, she still enjoys it and particularly loves working with young people.

Congratulations to **Andrew Cruickshank** (1986) on his recent marriage to Naheed Shaikh. The wedding took place at the end of May last year in Glasgow, where they now live,

Naheed being the education manager for the Royal Scottish National Orchestra. They honeymooned in Lisbon but decided to take the entire company of Scottish Opera along, too, so that Andrew could play in performances of *Tristan and Isolde* and in the *Peter Grimes* stage band! In addition to freelancing in Scotland and undertaking some education work (eg with Glyndebourne Opera), Andrew has also worked with the Orchestra of the Age of Enlightenment and the London Classical Players. During the autumn he performed with the Gloria Theatre production of *Picture of Dorian Gray*, playing music by **Nicolas Bloomfield** (1983, in a string septet with **Anne Wood** (1984), **Anna Hemery** (1984), **Emma Penfold** (1986) and **Nick Cooper** (1983).

Dr Lionel Dakers (1950) writes: 'Retirement' (so-called) in Salisbury has resulted in a number of new roles, most of them in areas away from a lifetime in church music. I am a lay canon of Salisbury Cathedral and also chairman of the Diocesan Advisory Committee, the latter keeping me busy in visiting churches and helping with their plans for improvements.'

A service to celebrate the life of **Alan Dalziel** (1931-93) was held at St Sepulchre-without-Newgate on 9th August last year. Those who took part included Barry Belcher, Russell Davis, Robin Firman, Keith Harvey, Denis Vigay, Douglas Cummings, Ruth East, Eldon Fox, Sidney Denbin, Catherine Finnis, Keith Glossop, Jim Potter and Bernard Voadlo (cellos); Raymond Ovens and Jennifer Buxton (violins); Michael Cookson (viola), John Constable (piano); Colin Bradbury (clarinet) and trombones David Chandler, Peter Harvey and Richard Tyack.

Jonathan Darlington (1980) recently conducted *Dialogues des Carmelites* for the Britten-Pears School in Aldeburgh and will shortly conduct new productions of Haydn's *L'incontro improvviso*, *The Barber of Seville* for English Touring Opera and *Le nozze di Figaro* for Lausanne Opera House and *Don Giovanni* for the opera in Nancy. He also has engagements with the Ensemble Orchestral de Paris, the Orchestra de l'île de France, the Lausanne Chamber Orchestra and the Luxembourg Radio Orchestra. Jonathan says he managed to leave the Opera Bastille, where he was deputy music director, before everything exploded!

American pianist **James Dick** (1965) commissioned Malcolm Hawkins to write a concerto for piano and orchestra to be premiered in June 1996 at Round Top, Texas. This work will be the second piano concerto of a trilogy inspired by the Hindu Trimurti and will be titled *Rasmadala*. The first piano concerto, titled *Shiva's Drum*, was composed by the American composer Dan Welcher and was premiered on 11 June 1994 at Round Top: James was the soloist with the Texas Festival Orchestra conducted by Pascal Verrot, music director of the Quebec Symphony Orchestra. The piece was enthusiastically received, and it has been



James Dick

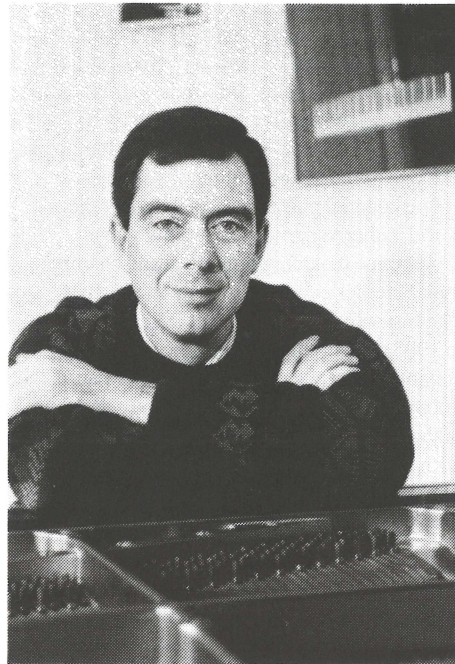
critically acclaimed by eight important music critics from the US and Canada who attended the event, which was recorded live and broadcast nationally through the National Public Radio network on June 27th. A third piano concerto will be commissioned to be premiered in 1998. As far as can be known, this project is the first of its kind and James Dick is confident that this trilogy will be one of the most striking musical achievements of the end of this century. James founded the International Festival-Institute at Round Top in 1971, and it has grown into one of the major summer institutes where young talented musicians from all over the world gather to participate in a high level programme including orchestral and chamber music studies coached by renowned artists. The Institute will celebrate its 25th anniversary in 1995 and commemorate the 150th anniversary of the French composer Gabriel Fauré, the 100th anniversary of Paul Hindemith and the 50th anniversary of Bela Bartók's death. On 10th June, James Dick will receive the insignia of Knight of Arts and Letters conferred by the French Ministry of Culture.

Composer and pop musicologist **James Doherty** (1994), who also teaches in the Junior Academy, has been hitting the headlines and TV and radio waves explaining what makes popular music work. Recent broadcasts have included interviews on BBC 1 *Omnibus*, BBC Radios 1, 3 and 4, *World Service*, *The Times*, *The Guardian*, *The Observer*, *Select Magazine* and *Time Out*.

(Audrey) **Marianne Doey** (née **Newman**) studied elocution and drama from 1928-32. She won the Albert Hunt Shakespearean Prize, took a fourth-year Teachers' Training Course at the Academy and in May 1933 began her teaching career as a visiting teacher of elocution and drama at various schools in Sussex and Surrey. She also taught private pupils at the Marylebone Studios and continued teaching until her marriage in 1940. She has three daughters and four grandchildren and lives in Wales.

Anne H. Edwards (1957) writes that she has transferred from the American Embassy in London to the American Embassy in Rome (having spent a period back in Washington for some Italian lessons!).

Roderick Elms (1973) gave a most interesting talk to Academy pianists at the Careers Day held on 13th January. This was followed by many musical projects - playing for auditions for BBC Radio 2 *Young Musician of the Year* heats followed by recordings and concert of jazz with Lalo Schiffrin and the London Philharmonic. Rod visited the USA with the Royal Philharmonic in early February, returning mid-tour for some sessions with the London Symphony Orchestra and some solo BBC recording. He has done many recent solo broadcasts for the BBC and a recording for the Marco Polo label of solo pieces by Richard Addinsell with the BBC Concert Orchestra conducted by **Kenneth Alwyn** (see above). He has also recorded one of two solo piano parts of the *Carnival of the Animals* on the Tring label with the Royal Philharmonic and co-pianist **Vivian Troon** (1956), and a recording of Frank Martin's *Ballade for Piano and Orchestra* with the London Philharmonic Orchestra conducted by Mathias Bamert for release on Chandos.



Roderick Elms

John Emeleus (1961) sends kind regards to former colleagues and classmates from his home in New Zealand, where he is senior lecturer and head of the music department at Christchurch College of Education.

This season's highlights of **Philip Fowke's** (1973) career include engagements in South America, Italy, Germany and New Zealand. In addition, a broadcast recording of the Khachaturian Piano Concerto has recently been made with the BBC Scottish Symphony Orchestra under its conductor Jerzy Maksymiuk, and further broadcasts will include performances of Bartók's 3rd Piano Concerto, the Britten Piano Concerto, Reginald King's

Fantasia for Piano and Orchestra and the Grieg Concerto. Philip, a former professor at the RAM, regularly performs with conductors such as Vladimir Ashkenazy, Simon Rattle, Yuri Temirkanov and Klaus Tennstedt. He also takes a great interest in teaching and enjoys sharing his wide experience with players of all ages and abilities.

Geoffrey Field (1984) is having a busy time conducting the girls' choir Schola Cantorum Calne. The choir, which has recorded a CD with Priory Records, gave concerts in Vienna and Salzburg this March, having competed in the Llangollen International Eisteddfod, appeared on BBC local radio and sung Evensong in various cathedrals over the past three years. Also appearing on the disc are **Keith Abrams** (1971), violin, and **John Nourse** (1949), organ. All three teach at St Mary's School in Calne, Wiltshire, where Keith is director of music, Geoffrey the school's organist and John teaches the piano. They are also involved in the annual Calne Arts and Music Festival. As well as choral conducting and playing the organ (including a recital in the USA), Geoffrey is also very busy as an organ and piano teacher, composer and arranger.

Nina Finburgh (1957) performed *Nonsense with Nina - New Words to Old Music*, with **Timothy Barratt** (1979) at the piano on three Sundays in January at the Southwark Playhouse. Nina is to organise a reunion of the Speech and Drama 'Class of 1957', to be held in the Academy shortly.

Guitarist **Lars Frandsen** (1992) graduated from the Academy's postgraduate course in 1992 after having taken up an exchange scholarship to Yale University School of Music, from which he subsequently received a Master of Music degree. He is now studying for a Doctor of Musical Arts degree at the Eastman School of Music in New York. In autumn 1994 Lars recorded for CBS records in Bombay with musicians from London and India, and in November he performed in a concert at the

Academy with former students **Peter Sulski** (a violist with the London Symphony Orchestra) and fellow guitarist Paul Gregory.

Congratulations to **Juan Carlos Cadenas** (1988), who has been appointed co-principal cello in the Orquesta Sinfónica del Principado de Asturias.

Soprano **Lesley Garrett** (1979) has released a new album, *Simple Gifts* (Silva Screen Records, CD SILKD 6004), a collection of both popular and rare operatic songs and arias, with the Royal Philharmonic Orchestra and conductor Peter Robinson. Lesley's first album *DIVA!* remained in the UK Classical chart for over two years, and the Lesley Garrett Album reached No 1 in the Classical chart the week after release. Lesley has recently been elected a Fellow of the Academy.

Graham and Barbara Garton (1953) will be remaining in Bermuda - Graham has been appointed principal of the newly formed Bermuda Academy of Music, and Barbara will be a teacher of voice and piano. Their work permits have been granted for two years.

Bass-baritone **Nicholas Gedge** (1994) has gained the coveted principal award of this year's Harriet Cohen Memorial Music Awards Trust.

Stephen Goss (1987) has recently been appointed to a full-time post teaching academic music at the Yehudi Menuhin School. He is active as a performer with the Tetra Guitar Quartet and with the soprano Jenevora Williams, and is also studying, part-time, for a PhD in composition at Goldsmith's College. He recently commissioned a song cycle, *Sea Changes*, from Academy professor **Timothy Bowers** (1978).

David Llewellyn Green (Thomas Threlfall Organ Scholar 1952-56) retired early some ten years ago from lecturing in music at Kingston Polytechnic. As well as being an active globe-trotting music examiner for Trinity College,

London, he has had over 100 compositions published by Oecumuse, Basil Ramsey, Robertson and Simrock. His less 'serious' works - the best sellers! - include a number of easy-on-the-ear jazzy piano pieces and the 'O' Series - all titles end with 'o' - for piano or the reluctant organist who cannot use his feet. The most recent project is *Sing Onder Mekaar* (hymn and Christmas carol preludes for organ). There are five books published (Oecumuse) and a sixth book is in preparation to complete the series.

Jonathan Gregory (1972) has moved to be Master of Music at Leicester Cathedral. His UK-Japan Choir and Orchestra performs in London, Cambridge and Leicester. If you would like to be involved, contact 0116 2593891 - singers and players welcome.

Nicola Hadley was a postgraduate student at the RAM between 1972-6, studying with Alexander Kelly and Ruth Harte and gaining her Recital Diploma in 1975. After graduating she discovered an accordion in a junk shop and was soon playing in folk and roots bands throughout England and Europe. In 1985 she met her future husband, jazz saxophonist Steve Mulligan, and together they formed the duo Tabley Bellows, which now appears regularly in the South Bank foyer series. Nicola has also worked as a music specialist in two London primary schools and as a teacher of eurhythmics at the Guildhall School of Music. Following the birth of her children Sophie and Daniel, Nicola decided to produce a tape of children's songs in response to requests from friends and pupils for good quality music played on acoustic instruments. The tape, entitled *Riggidy Jig*, contains 20 traditional songs from around the world, complete with lyrics, and has proved hugely popular with children up to eight-years-old - and their parents! It costs £5.95 plus 40p postage: cheques should be made out to Nicola Hadley and sent to 47 Davenant Road, London N19 3NW.

Jennifer Hambrick, who studied at the RAM during 1992-3 whilst on a Fulbright Scholarship from the USA, has recently successfully auditioned for the Civic Orchestra of Chicago for the 1994-5 season. The orchestra, which is conducted by Daniel Barenboim, Pierre Boulez and Sir Georg Solti, works directly with members of the Chicago Symphony Orchestra and presents a nine-month concert season in Chicago's Orchestra Hall. Donald Peck, principal flute with the Chicago Symphony Orchestra, invited Jennifer to attend his summer school last August on a full scholarship. In June she received her Master of Music degree from Northwestern University and was elected by the faculty for membership in Pi Kappa Lambda, the national honor society for musicians. She maintains an active performance schedule in the Chicago area with classical guitarist Brian Torosian.

Having taught at the Junior Academy for 14 years, **Jane Highfield** (1978) resigned in order to concentrate more on her singing career,

which in recent times has included singing at the Bayreuth Festival, Opéra de Monte Carlo, the role of Violetta (*La Traviata*) for Pavilion Opera and a season with Opera Factory. She has continued her freelance career as a singing teacher, however, and for seven years has been vocal coach to the National Youth Choir of Great Britain. She has recently taken on a part-time position as singing teacher at Chetham's School of Music, whilst also continuing in her operatic performances with First Act Opera and concert and recital appearances both in the UK and abroad. She has recently contributed articles and reviews for *Tempo* and *Classical Music Magazine*.

Adolph Hauke (1950) writes that, after a lifetime of teaching during which he served as music adviser for the Borough of Luton and later as director of music for the then new Luton Sixth Form College, he finally retired in the early 1980s only to find himself actively engaged in accompanying work! 'Here was the chance to resume my old technique; playing for young instrumentalists in their Associated Board exams made me feel I was giving practical help as well as improving my sight reading. Luckily, experience teaches one to cover up slight errors and I'm hopeful the candidates were never aware of their 're-arranged' accompaniments. I have always been passionately interested in ballet and was most fortunate in gaining a position on a team of pianists at the Arts Educational School in Tring. Improvisation at a professional level is essential, and as I am reminded by **Harold Clark** (1950), in his amusing book *Music's GP*, I was already sowing the seeds while at the Academy. Watching young dancers developing their talent is fascinating and makes one realise how arduous their training is. At 73, I am as busy as ever. For relaxation I grow chrysanthemums, and boost the Kodak shares by taking hundreds of photographs which are all neatly filed. I am profoundly grateful for the talent I have been given and the happy years with my tutors at the Academy, and I think all sincere students will feel the same.'

Counter tenor **Charles Humphries** (1993) sang the title role in Handel's *Tamerlano* at the Britten-Pears School in June, and in November was the soloist with the Vienna Boys Choir in a performance of Handel's *Messiah* at Birmingham Symphony Hall, Wells Cathedral and the Barbican.

Anne Gehammar (née Hodsdon, 1949) studied viola and piano and the RAM and performed with the Halle, Bournemouth Symphony Orchestra, City of Birmingham Symphony Orchestra, Stockholm Philharmonic, Swedish Radio Orchestra and Royal Opera House Orchestra, Stockholm. She became an Associated Board examiner in 1981 and has examined in Scandinavia and Hong Kong as well as in this country. In 1984 she launched The Saffron School of Music (of which she is Principal), a thriving and flourishing private music school covering tuition in most instruments.



Jane Highfield

David Honeyball (1968), conductor of the London Brass Virtuosi, was appointed musical director for the London celebrations of the Channel Tunnel opening and as artistic director to European Passenger Services. He and members of the London Brass Virtuosi, performed **Paul Patterson's** (1968) specially commissioned *Music for the Royal Eurostar* at the State opening of the Eurostar terminal at Waterloo, and for Her Majesty the Queen's first journey through the Channel Tunnel. Four groups of players (six trumpets, six trombones, two horns, two tubas and three percussion players) were spread around the station concourse to perform the music, and RAM students were used to experiment with the sound and logistics, to test the planning for the opening.

French violinist **Philippe Honoré** (1993), who has been performing regularly with the English Chamber Orchestra since leaving the Academy, has toured with the orchestra recently to Japan, the USA and Bermuda. Philippe continues to give recitals as a duo with Tartar pianist **Rustem Hairutdinov** (1994).

In October 1994 **Ian Hughes** (1979) conducted the premiere of his concert suite, *The Mousehole Cat*, at the Barbican. The piece is a concert version of the music and narration from the animation film of the same name shown on Channel Four over Christmas. In November Ian conducted the London premiere of another narrative piece, *The Last Emperor and the Lost Chord*, which is scored for ten percussionists, keyboards, bass and harp. This took place at the Guildhall School of Music and Drama. In November he also worked as musical associate on the BBC's Children in Need programme, and he recently supervised music on a new production of *Mad and Her Dad* at Lyric Hammersmith - the production vocal coach was **Mary Hammond** (1963) and it also featured the **Lyric String Quartet**. He is shortly to start work on a new 13-part animation series called *Mouse and Mole* for Grasshopper Productions.



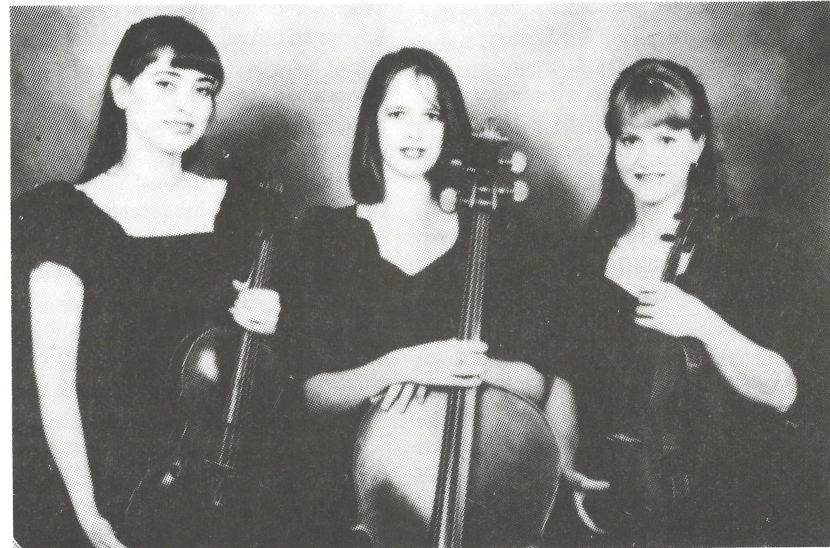
Nicola Hadley and Steve Mulligan with Sophie and Daniel (see opposite)
(Photo Nigel Sutton)

Another busy and interesting year for **Gillian Humphreys** (1963) looms up ahead. In February she took part in a QE2 World Cruise to Sydney and Hong Kong, and her Concordia Theatre Company has just set sail and is somewhere in the Pacific Ocean as you read this performing on the Royal Viking Sun from Hong Kong to Honolulu. June begins another series of *The Musical World of Gillian Humphreys* - the first in a series of seven concerts in a Barbican Platform concerts, where she has as her special guests a company of rising young star performers. From 6-20 July she has organised a UK tour of the Cantorino Childrens' Choir from Romania, where they will take part in performances at Douai Abbey, Oxford, Stratford-on-Avon, Cambridge, the Purcell Room and a Youth and Music concert with British Choirs at the Queen Elizabeth Hall. And there are further recital performances at St John's Smith Square, St Olav's Church, St Giles Church, plus gift fairs at Pages Yard house, her beautiful home which is also used for concert performances and art exhibitions. Gillian and Peter David's Concordia Foundation has been set up to initiate the development of international educational links etc.



Stuart Hutchinson

Following his debut with the English National Opera conducting *Carmen*, **Stuart Hutchinson** has been busy with engagements all over Europe. In 1995 he will make his Berlin debut conducting Kurt Weill's *Street Scene*. He has also had an increasingly large number of composition commissions for the theatre and radio, having just completed and recorded the music for his 17th BBC play, JB Priestley's *When We Are Married*, starring Alan Bennett. Stuart was commissioned by the William Walton Trust two years ago to prepare a version of Walton's opera *Troilus and Cressida* incorporating all the composer's later revisions, but restoring the role of Cressida to that of dramatic soprano (Walton had rewritten Cressida for mezzo in 1976, but later preferred the role in soprano tessitura). This version is to be performed by Opera North this year and recorded by Chandos (conducted by Richard



The Leopold String Trio, left to right, Sarah-Jane Bradley, Kate Gould and Marianne Thorsen (see opposite)

Hickox). Together with the complete original 1954 score, which Stuart has also edited, it is to be published by Oxford University Press.

Foreign Fusions, an investigation of works inspired by songs and dances of other cultures, focused on the influence of folk music from south-East Europe in a concert presented by New Macnaughten Concerts in the Purcell Room last November. A string quartet in three movements with an Epilogue was commissioned for the concert and written by composer and ethnomusicologist **Colin Huehns** (1988), who also gave a pre-concert talk with members of Dunav, a Balkan music group specialising in the music of this region. In 1993 Colin was awarded a British Academy Research Fellowship, held at Cambridge University to continue his studies, this time researching into Central Asian music - the first leg of this project was completed in early 1994 with a fieldwork trip to Xinjiang Province in China to study Uighur and Kazakh music. Also taking part in the Purcell Room concert were the **Lyric String Quartet** (**Patricia Calnan**, **Harriet Davies**, violins; **Nicholas Barr**, viola; **David Daniels**, cello, all early 1980s), performing a work by Martin Butler. **Michael Nyman's** (1965) String Quartet No 3 was also performed.

Peter Jarvis (1964) moved to Lot et Garonne in south-west France five years ago with his wife and two young children, where he plays the clarinet professionally with local groups and orchestras, a far cry from the life of a London freelance. As a composer, his works include two operas and chamber music, several pieces having received their first performance in the stone barn which he converted into a 200-seat concert hall. Fellow-musicians from Europe and the USA have been persuaded to come and play and enjoy the excellent acoustic as well as the wonderful ambience of rural France. The concerts generally take place in the summer and include new works whenever possible alongside the standard chamber music repertoire. Peter welcomes the participation of any composers and instrumentalists who are interested; you just

have to get yourself to Bordeaux, and to that end there's a bus from Victoria. Contact Peter and Jane on 00 33 53 20 24 97.

Alison Davies (née **Jenkins**, but called Ali Miller whilst at the RAM) studied horn with James Brown from 1977-8. After playing the horn for eight years she changed direction and became a piano teacher and student of Dalcroze Eurhythmics, which she now also teaches. She has just had published *Four Studies for French Horn*, which are available from Broadbent and Dunn 0181 521 4275. They are, says Alison, about Grade 6-8 standard, tuneful but not too predictably tonal.

Former RAM student (Master's Degree, Composition 1987) and bon-vivant Australian **Robert Keane**, was awarded his PhD in Music from the University of London in August for a thesis on the complete solo songs of Jean Sibelius. He now runs his own music publishing company, Wit's End Music, in Australia. Both Robert and RAM piano professor Piers Lane are students of **Nancy Weir** (1930s), and will take part in her 80th birthday celebrations in 1995.

The world premiere of **Minna Keal's** (1929) Cello Concerto performed by Alexander Baillie with the City of London Sinfonia conducted by **Richard Hickox** (1967) received a most enthusiastic reception from the capacity audience at the Snape Maltings concert Hall on 26th August.

June Keyte (1963) and Eve Halsey are coordinating an Association of British Choral Directors study tour to Helsinki, Finland, from 19th-25 August. Further information from General Secretary ABCD, 6 Hillside Road, Leighton Buzzard, Beds LU7 8BU.

Pianist **James Kirby** (1987) has had a busy year at the Wigmore Hall, including a solo recital, two concerts with the Barbican Piano Trio and a piano quartet concert with the **Barbican Piano Trio** and **Garfield Jackson** (1978, viola) and Elizabeth Bradley (double

bass). He visited Russia and the USA with the Trio, and gave performances at the Moscow Conservatoire and Carnegie Hall. The Trio's CD of Lalo's complete piano trios has been released by ASV. As a soloist he visited Holland twice in 1994, as well as having a busy schedule in the UK.

Cellist **Josephine Knight** (1991), who is a member of the London Symphony Orchestra and has guest-led the cello sections of the Bournemouth Symphony, Juilliard Symphony and City of London Chamber Orchestras, made her London solo debut at the Wigmore Hall on 21st March performing works by Martinu, Samuel Barber, Sally Beamish and Shostakovich. Josephine was awarded First Prize in the John Tunnell Trust Competition in 1993, and was the only string player to be selected for last year's Portobello Concert Series.

Gordon Langford (formerly **Colman**, 1950) was awarded the Ivor Novello award in 1971. Twice winner of the European Broadcasting Union's competition for new music for brass, he has written many arrangements for the King's Singers, *London Miniatures* for the Philip Jones Brass Ensemble, and much other original music for brass band, orchestra and chamber groups. He has worked as an orchestrator for several West End musical shows and has done orchestrations for many American movies such as *Raiders of the Lost Ark*, *Superman II*, *First Great Train Robbery*, *Clash of the Titans*, *Return to Oz* etc. His arrangements are featured on many recordings, including those of Michala Petri, Evelyn Glennie and Vernon and Maryetta Midgley. He is also featured on record as pianist with Marilyn Hill Smith and the late Max Jaffa. He now lives in East Devon and is mostly writing but also undertaking occasional recording, concert or broadcasting appearances.

Conductor **David Lawrence** (1991) writes that he has relinquished his post at the Huntingdon Philharmonic Orchestra in order to become director of music at De Montfort University, Leicester, where he runs the new Symphony Orchestra and Chorus. David continues to work as a guest conductor with groups such as the Jersey Festival Choir, the Grimsby Philharmonic and Warwick University Chorus.

Having raised a family and had a successful career in the computer world, **Penelope Holland** (née **Lee**, 1959) has come full circle and is currently studying English Literature. Penelope writes that her years at the RAM were amongst the happiest of her life.

The Leopold String Trio of violinist **Marianne Thorsen** (1994), **Sarah-Jane Bradley** (viola, 1992) and cellist **Kate Gould** (1994) has won the Maisie Lewis Young Artists' Fund award, leading to their South Bank debut at the Purcell Room on 30th March 1995. In October 1994 they made their debut broadcast on BBC Radio 3, having been selected for the BBC Young

Artists' Forum. As a result of this, they had a full studio recording in January. In October 1994 they released their first CD recording of chamber works with piano, by the Catalan composer Salvador Brotons, with **Jordi Masó** (1992). The CD is currently available on the Picap label of Barcelona. Sarah-Jane has recently returned from her studies with Thomas Riebl in Salzburg. She was a prizewinner and semi-finalist at the 1994 Lionel Tertis International Viola Competition on the Isle of Man, and has been nominated to participate in the International Hindemith Festival, to be held at the Wigmore Hall in November 1995.

Eric Leveridge (1949) has officially retired but is still very active in the musical scene. He is tutor in keyboard skills at Loughborough University Performing Arts Department, and was until recently an Associated Board Examiner. He continues to adjudicate and does much private coaching, and is hoping to find time to publish work on music education.

Tuck-Kay Loke (1990) writes from St Mary's Hospital, London, where he is a final-year medical student. He completed his GRSM and MMus (Performing) degrees before deciding to embark on a career in medicine. Although busy on the wards, he still manages to give the occasional recital with friends, and was musical director of the college production of *Pirates of Penzance* in 1992, and in November 1994 he appeared as soloist with the St Mary's Hospital Orchestra in Beethoven's Third Piano Concerto.



Sheila Tracy

Sheila Tracy (née **Lugg**, 1956), a former student of Sidney Langston, who now introduces the BBC Big Band on BBC Radio 2 and on stage, has transcribed all her interviews with American sidemen from the big band era into a book. Called *Bands, Booze & Broads*, it was published by Mainstream in February.

Cello Ideas - A Practical Guide (exercises, advice and original duets for teachers, students and those learning to teach) has been published by **Penelope Lynex** and is available at major music shops or direct from the publishers: The Claydon Press, 4 Josephine Road, Cowlersley, Huddersfield HD4 5UD (Price £7.95 plus £1.50

postage for 1-2 copies (UK)).

Special congratulations to **Lorna McGhee** (1993), who has been appointed to the post of co-principal flute with the BBC Symphony Orchestra. Lorna spent the few weeks prior to beginning her new job hiking in Nepal.



Lorna McGhee

Edward McGuire (1966-70) has had three works issued on a new CD, *Viola Pieces*, performed by James Durrant MBE. His *Martyr*, *Prelude 6* and *Divertimento for 20 Violas* are on ALTO CDI, available from the Scottish Music Information Centre, 1 Bowmont Gardens, Glasgow G12 9LR - (several ex-students have their music deposited here!). Eddie's symphonic work *Calgacus*, which features bagpipes in the orchestration, is also available from SMIC and is on Linn Record's Scotland's Music double CD. He was also present as a featured composer at the Barrier Reef New Music Festival at the Cook University Music Academy in Queensland in October and at the New Music Festival in Schwabach (near Nuremberg) in November.

James Mainwaring (1993) writes from Germany with news that, since leaving the Academy, he has been very busy working in Europe. After playing with the Moriarty Saxophone Quartet in Canada and Edinburgh, he left on a three-month tour playing songs from shows with a Swiss-based theatre company, and during that time he came home to play for a production of *Cinderella* by Welsh National Opera. He resumed touring for further five months with Leonard Bernstein's *On the Town*. Since then, he has moved to Hamburg where he plays for the production of *Phantom of the Opera* and also performing with Gala bands, theatre shows in Dortmund and he has just joined the Police Orchestra in Hamburg as a morning job!

Violinist **Jeanne Mann** (1972) and pianist **Jonathan Cohen** (1967) have recently given their first major recital together performing a

programme which included the Mozart violin sonata in B flat and the Elgar violin sonata. Jeanne, a freelance violinist and Jonathan, a well-known pianist and composer, have several duo recitals in the current season and are looking forward to working together in concert in 1995.

Organist **Bridget Marshall** (née McLarnon, 1969) has recently been exploring repertoire written by Jewish composers or bearing a strong Jewish musical character. This arose from playing in a North London Synagogue in addition to being director of music at St Saviours Church, Walthamstow. Included in her forthcoming recitals are two of particular significance. On 28th April she plays in St Paul's Cathedral, a programme entitled *The Jewish Influence*, and on 15 November she gives a recital at Notre Dame de France, Leicester Place, as part of the B'nai B'rith Festival of Jewish Music. Other recital appearances this year include Luton Parish Church, Queen's College, Oxford, Marlborough Street Methodist Church, St Albans and St Francis, Welwyn Garden City.



Bridget Marshall

Philip Meaden (1976) has succeeded the late Terence Lovett FRAM as director of the New London Music Society's Wycombe Music Summer School. He will retain his post as director of music at Allein's School in Dulwich. In addition to conducting and teaching, Philip works as an examiner for Trinity College, London, and is a part-time research student at Goldsmith's College, investigating aspects of 19th-century performance practice.

Timothy Miller (1982) is kantor in the historical fishing town of Studeneshavn in the south west of Norway. Last year he was the organ accompanist on a new CD of Christmas music made by one of Norway's most respected choirs (Ålesund Kammerkor), and performed with the internationally renowned choir director Kåre Hanken with whom he has worked on a number of broadcasts for Norwegian National Radio. Two major first performances of Timothy's music were given -

Five Chorale Songs by Ålesund Kammerkor and *The Playroom*, a concertino for percussion and symphony orchestra given by Ålesund Symphony Orchestra with Lisbeth Walhne as soloist, for whom the commission was written.

In May 1993 **Antoine Mitchell** (1975) led a successful tour of Spain with his Lublin State Philharmonic Orchestra and as a result of this he was invited by the directors of the Festival Internacional de la Primavera Andres Segovia to return to conduct the Orquesta de la Comunidad de Madrid in a programme including two guitar concertos by the 94-year-old composer Joaquin Rodrigo, one of which was receiving its premiere in Madrid. The performance of the *Concierto Madrigal* for two guitars and the premiere of *Concierto Andaluz* for four guitars took place on 14th May 1994 and was acclaimed an outstanding success in the Spanish press. In addition to the two concertos, in which he was joined by a French guitar duo, Marc and Eric Franceries, and the guitar quartet from the University of Monterrey in Mexico, Antoine was conferred with an honorary directorship of the Festival. He is currently involved in assisting the publishing house and family of the composer with the sorting and editing of orchestral material for many of his concertos and orchestral works. Last December he made a return visit to Tallinn and the Estonian Radio Symphony Orchestra whom he conducted in the world premiere of the Flute Concerto by the Estonian composer Mati Kuulberg, and the Estonian premieres of Elgar's symphonic study *Falstaff* and Vaughan Williams' *Greensleeves Fantasia*. There are also invitations to record in Russia and conduct in Mexico, Latin America and France. He has also just finished composing a cycle of six songs to words by poet Peter Wilson, which are to be part of a special Arts Interactive video presentation.

Conductor **Nicolae Moldoveanu** (1993), who was appointed associate conductor with the

Bournemouth Orchestras from September 1994, continues his work with both the Symphony Orchestra and Sinfonietta. Among his recent concerts are a Christmas Concert of popular music with Richard Baker narrating *Tubby the Tuba*, and a concert with violinist Tasmin Little in the Wyvern Theatre, Swindon. Nicolae will share the conductor's platform with **Kevin Field** (1990) in a programme which includes Beethoven's Symphony No 5 and Stravinsky's *Soldier's Tale* (staged) at the Arts Centre in Poole.

Valerie Crowe (née Moore, 1964) is currently head of music at Dubai College in the UAE. She has started a Dubai College Wind Band and is involved in many musical activities in the area. The school is the centre for Associated Board examinations and has a two-week examination period.

Elisabeth Muir (née Gray, 1963) began her teaching career as head of the music department at the Grammar School for Girls in Bury, Lancs. She came to Canada in 1967 and to Haverhill College in Toronto in 1968 and is currently celebrating her own 25th anniversary with the school's music programme. Under Elisabeth's leadership the school choir has regularly travelled to the UK and has been a prominent feature on three recordings.

Nigel Munisamy (1975) has been living in Belgium since 1977, where he is 2nd horn in the Orchestre Philharmonique de Liege et de la Communaute Francaise de Belgique.

Naoyuki Nozu (1989) has been appointed principal flute with the Osaka Philharmonic Orchestra, following a period as principal flute with the Lappeenranta City Orchestra in Finland.

Baritone **Daniel Neer** (1992) has been enjoying success in the Great Lakes region of the USA and Canada. Performances include the role of Guglielmo in *Così fan tutte*, Nicholas in the



Paul Neville with the Kent Concert Orchestra

world premiere of Richard Wargo's opera *The Seduction of a Lady*, and singing four recitals between January and May 1995. He is currently adjunct teaching assistant at the University of Michigan and has a studio of 18 performance BMus students teaching two courses, one on Art song Interpretation and another on Performance Enhancement. Daniel has received a Specialist in Music Performance degree from the University of Michigan.

Lieutenant Colonel **Paul Neville** (1958), former principal director of music of the Royal Marines (1968-78) and also at the King's School, Canterbury, formed the Kent Concert Orchestra, all professional players, in 1989. Included are **Nadia Myerscough** (leader, 1987), **John Perkins** (1981), **Verity Steele** (1977), **Judith Ellis** (1977), **Jane Browne** (1976), **Jane Gow** (1975), **George Simpson** (1971), **Henry Myerscough** (viola, 1953), **Keith Sharpe** (oboe, 1968), **Nigel McDonald** (trombone), **Philip Hughes** (flute, 1974), **Peter Widgery**, **Jane Hanna**, **Alison Pink** and **Tina Brain**, all horns. Soloists have included RAM professor **Clarence Myerscough**, **Nadia Myerscough**, **Freddy Kempf** (a current student and former BBC *Young Musician of the Year*) and **John Durrant**, 1989. Soprano **Gayathrie Peiris**, mentioned below, has been soloist on two occasions in performances in the Winter Gardens, Margate and a Viennese Evening in the Marlowe Theatre in Canterbury. The orchestra gives regular concerts in the Marlowe Theatre Canterbury, and other venues in the area.

Robert Orr (1994) has accepted the post of cor anglais in the New Zealand Symphony Orchestra.

Sian Owen (1993) has become a permanent chorus member at the Royal Opera House Covent Garden, having worked with Opera Factory (in *The Rake's Progress*) at the South Bank and travelled to Lisbon performing at the San Carlos Opera House.

Robert Palmer (1951) has very happy memories of his student days at the Academy, having completed the Speech and Drama course. His career has covered a wide area of drama. Work has included teaching at the Rose Bruford College in Kent for 12 years, directing for various regional theatres, examining for the LRAM (speech and drama diploma) as well as external examining for the universities of Newcastle, Bristol and London. His work has taken him abroad and for the past 18 years he has been attached to Marymount College, New York. For the last 25 years he has been Senior Voice Tutor at the Royal Academy for Dramatic Art in London (RADA).

Congratulations to Sri Lankan soprano **Gayathrie Peiris** (1994), who gained First Prize in the International Young Singer of the Year competition at the Llangollen International Eisteddfod last July.

Ann Wilkinson (née Peacock, 1955) began her career as a violinist in the Royal Festival

Ballet Company prior to moving to the Royal Liverpool Philharmonic Orchestra in 1956. She began teaching in Wirral in 1963 then moved to Dorset, and still combines teaching with freelance playing. She keeps in touch with fellow violin students **Margaret Owen** (née Brett, 1954) and **Chrystalla Yiallouri** (1956), and also **Ron Milne** (1956) of the Vancouver Symphony Orchestra in Canada, and performs with two string quartets, including one with Margaret Bickell.

After leaving in 1991, **Peter Pearse** studied in Indiana with Peter Lloyd and Kate Lukas for two years. He returned to the UK to get married in Shetland to Myra Kathryn Sinclair (ex-Guildhall/Indiana). Two days later he started his first contract as co-principal flute with the Orquesta Sinfonica del Principado de Asturias. He also works with the Minnesota Contemporary Ensemble, with whom he performed Steve Reich's *Vermont Counterpoint* in February.

Eitan Ravid (formerly Eitan Alush, 1970) writes from Israel where he is teaching both classical guitar and recorders. He is the organiser of a children's choir (ages 9-12 years) and a few years ago he took a course in conducting in the Faculty of Music at Tel Aviv University, and over the past two-three years he has also developed an interest in jazz and playing the electric guitar, often combining instruments into different groups for performance. 'It works beautifully,' Eitan comments!

John Railton (1949) with **Kate Elmitt** (1955) continues to give three-handed piano duo recitals, most recently in Devon where John now lives. His son **Peter** (1975) is now living in Toronto enjoying looking after his little boy while his wife Mary works for the ballet company.

Golf Courses of Cheshire is a newly published book written by **Mark Rowlinson** (1974), senior producer Radio 3 music for the BBC in Manchester. Mark's knowledge of golf course design and architecture led to him being asked to edit and partially re-write the authoritative *World Atlas of Golf* (Mitchell Beazley, 1991). This new book is published by Sigma Leisure (ISBN 1-85058-379-X) and costs £9.95, and has been well reviewed in both the national and sporting press. On the music front, Mark had a small part in Peter Maxwell Davies's *Resurrection* which the composer conducted at the Royal Northern College of Music on his 60th birthday, and he occasionally makes forays onto disc and the concert platform with the New London Consort and Musicians of the Globe (Aldeburgh and Royal Festival Hall among venues in 1994). Mark writes that last year he made his 2000th programme for the BBC and he enjoys the fact that serious music shares its offices in Manchester with File on Four, Medium Wave, Radio 1, religion and the like, which gives endless opportunities to become involved in their programmes, as they read little bits for each other's programmes - says he has been everything from a prison governor to Boris Yeltsin, a child molester and Ukrainian farmer.

Enid Quiney (1950) continues teaching the three instruments she studied at the Academy. She works as pianist for the London Boroughs' Adult Dance Classes and visits nursing and residential homes with varied programmes, and performs as a solo harpist at weddings and other receptions. Her lecture *Harps and Harping*, was repeated at the Horniman Museum, Forest Hill, in November.

Many people in the music business would agree what a brilliant job **Felicity Rich** (1991) is doing as editor of the *British Music Yearbook*. The Yearbook was edited previously by **Marianne Ford** (née Barton, 1976) and also former RAM professor Arthur Jacobs.

Tenor **Simon Roberts** and soprano **Christine Teare** are singing the roles of Cavaradossi and Tosca in a production of *Tosca* in Augsburg, Germany, opening on 14th April. Simon has sung the role of Monostatos in *Il Seraglio* and Count Almaviva in Rossini's *Il barbiere di Siviglia*, and Ivan in Shostakovich's *Die Nase*. This summer he will sing the role of Freddy in *My Fair Lady* in the beautiful open air theatre in the city. He has also performed in operetta in both French and Dutch for Belgian TV, and next year he will sing Ferrando in *Così fan tutte*, amongst other engagements.

Malcolm Rudland (1970) had a busy few months as organiser, on behalf of the Peter Warlock Society, of many of the events given to celebrate the centenary of the composer's birth on 30th October. These included a performance of *The Lady's Birthday*, given by five RAM alumni, **Ian Caddy**, **Stephen Adams**, **Lindsay Benson**, **Gareth Roberts** and **Richard Bourne**, all pupils of Henry Cummings, who had performed it together 25 years previously in a concert at the Academy on 22nd May 1969. Malcolm hopes this will mark the first of a series of 25-yearly reconstitutions!

Louis Rutland (1972) is now in his 23rd year as a member of the first violins (currently second desk) of the Orchestra of the Royal Opera House, Covent Garden. memorable tours include a two-week exchange trip with La Scala, Milan (1975), five weeks in South Korea and Japan (1979), three weeks in Los Angeles for the 1984 Olympics Festival, and three weeks in Japan (1992), when he acted as sub-leader for *Don Giovanni*, conducted by Bernard Haitink. Over the years he has kept an association with his local orchestra, the Sutton Symphony Orchestra, as occasional guest leader, and he has also performed violin concertos by Mozart, Mendelssohn, Prokofiev and Vaughan Williams' *Lark Ascending*. His wife **Roberta** (née Kyle, 1971), has enjoyed life as a music teacher (school parties to USA, Germany etc) and is currently head of music at Margaret Roper School, Purley. She is also active in local musical societies, and for some years was Secretary for Sutton Symphony Orchestra, plus a heavy involvement in a 'twinning' exchange trip with the orchestra of Apeldoorn, Holland. She also acted as music officer for Sutton Arts Council, involving more

'twinning' exchanges and also organising concerts within Sutton. She is currently administrator for Dulwich Youth Orchestra. Louis and Roberta, who were married in 1972, have four children, and would be very pleased to hear from any of their contemporaries with whom they have lost contact.

Tatiana Sauvage, who attended the Academy in the mid-1930s, is a very distinguished and celebrated portrait painter in France.

German violinist **Eckart Schmidt** (1994) was awarded the third prize in the ISM Sheffield Centre Violin Competition.

The Reverend **Bernhard Schünemann** (1983) has been appointed assistant curate at St Martin-in-the-Fields. He is very much enjoying his new job, especially when he comes across RAM ex-students who are doing lunchtime concerts in this famous church.

Pianist **Haruko Seki** (1992) gave recitals in Sapporo and Kushiro in Japan over the New Year.

Since leaving the Academy (1976) **Cheryl Shantz** has experienced many different cultures while living in countries such as Canada, USA, Zambia, South Africa, Thailand and New Zealand. She has remained active as a piano teacher and accompanist. Folk music has greatly influenced her throughout her life and continues to do so in her compositions. Cheryl's recent collection of arrangements titled *Folksongs for Piano: A Classical Interpretation* (Warner/Chappell Music, Australia) is a blend of both folk and classical elements. She currently lives with her husband in Newcastle, Australia and is working on a volume of Australian folksong arrangements for piano.

American pianist **Aaron Shorr** (1989), who is now teaching on the staff of the piano faculty at the Academy, recently married Korean flautist **Hyeon-Jeong Ro** (1991).

Zahava Simon (1961) writes from Israel with news that she has been performing regularly both as a singer and pianist and at the same time teaching voice. In the last ten years most of her time has been devoted to chamber music, mainly as a member of her duo Duotone, performing in Israel and abroad, including concert tours in England.

Dennis Simons (1963) writes from Saskatchewan in Canada, where since 1993 he has been conductor and artistic director of the Saskatoon Symphony Orchestra. Denis was the founder leader of the Alberni String Quartet, co-leader of the London Philharmonic and leader of the BBC Philharmonic Orchestra from 1977-93.

Congratulations to cellists **Miriam Skinner** (1993) and **Karen Stephenson** (1994) who have accepted cello positions with the BBC Philharmonic Orchestra.

After leaving the RAM, **Andrew Smith**



A group of the Class of '49 - if you recognise yourself or a friend, please do get in touch with Jill Smith or Pearl Mace (see below)

(1993) went to Portugal and lead the Chamber Orquestra de Fafe, returning to play with Double Image at the Purcell Room. He was made orchestral director for the European Chamber Opera in 1992, and performs as leader in their orchestras and ensembles. On commission, he has arranged many Mozart and Verdi operas for small ensembles, most recently performed by the Heart of England Opera Company and the European Chamber Opera Company. He runs the Rubicon Ensemble, a 20th-century music ensemble established whilst at the RAM and works as a freelance violinist and as associate leader of the D'Oyly Carte Opera Company, to which he was appointed in 1994. Future engagements include the leading of his arrangement of Rigoletto at the British Embassy in Paris. His wife, Margaret Mary Kane, is now studying on the postgraduate vocal course at the Peabody Institute, USA, with Phyllis Bryn-Julien.

Following the *Newsletter's* September issue, which included a paragraph from **Pearl Mace** (née **Smith**), **Jill Smith** (not related, and often called **Enid** at the RAM) and Pearl (both in the GRSM group 1949) had a wonderful reunion after a gap of 45 years!! Happily, also present was **Sheila Hawkins** (née **Spencer**, also 1949), who became a viola player in the BBC Symphony Orchestra for many years. Earlier in the year Pearl had another marvellous reunion with **Bettina Houlder**. Pearl and Jill would like to thank Janet Snowman very much indeed for re-introducing us again. Enclosed an old photograph of the 1949 group. Bettina is front row centre, Jill is 2nd row extreme right, and Pearl (face covered) is standing behind her. 'If anyone reading this recognises themselves, do contact us, as we would be very pleased to hear from you,' writes Jill. Telephone Jill Smith 0732 461610 or Pearl Mace 0703 768161.

John F Smith (1971) is now a full-time official at the Musicians Union, having left his

position as tuba player at the English National Opera after 19 years with the orchestra.

Arthur Smithers (1952), having retired from full-time lecturing at the West London Institute, has 'acquired two amateur choirs' who do much good work raising funds for charities. They are the Addlestone Lady Singers and the Surbiton Male Voice Choir. He is also pianist with the Sheridan Trio (clarinet, cello and piano), a group he formed with two talented students in 1988.

Richard Staines (1967) began work on his MA in Music Education at the Institute of Education, University of London, last October.

Roger Steptoe (1977) is the artistic director of the Clerkenwell Music Series (London), a major annual festival featuring music from the designated cultural capital of Europe alongside music from England. The 1994 festival was critically acclaimed in the international press and covered eight centuries of music from Portugal and England, including two commissions from young Portuguese composers, two concerts recorded by BBC Radio 3 and the Gala concert attended by HRH The Duke of Gloucester, patron of the series. RAM alumni who took part in the performance of Roger's opera included soprano **Cecilia Fontes** (1990, now married to **José Maria Parra Mas**, 1992), **Paolo da Silva** and **Charlotte Rylatt** (1990).

Notes of an exciting six-volume series of guitar music, compiled and edited by **Michael Stimpson** (1980), which was published by Oxford University Press this autumn. The series is a follow-up to an earlier book with OUP (*The Guitar: A Guide for Students and Teachers*, 1988) which considered many aspects of the guitar's involvement in music education. Each volume of the new series contains music in a different style: Flamenco, Classical, Folk, Rock, Bass and Jazz. All the



The English Guitar Quartet - Richard Hand, Tom Dupré, Tim Pells and Andrew Marlow

music has been written specially for the series and it covers a range of technical difficulty from Grade I to advanced. As a whole, the series presents music for the individual student as well as duets, trios, quartets and pieces for mixed ensemble. Each volume also contains note charts, chord diagrams, tablature, general information and notes on performance. The Flamenco volume is written by Paco Pena, the Classical guitar contains five sets of pieces by **David Bedford** (1961), **Martin Butler**, **Peter Dickinson**, **Anthony Powers** and **Michael Stimpson**. **John Renbourn**, well-known for his work with Pentangle as well as his individual performances, wrote the Folk pieces and the Rock has been written by **Brian May** of Queen, with four compositions jointly written by **Michael Stimpson**. The pieces from the classical guitar volume, *Sevillanas* (Flamenco) and *Bowled Over* (Paul Hart, Jazz) received their first performance by **Tom Dupré** (1982) and **Richard Hand** (1984) at the British Music Information Centre on 29th November. Richard performed premieres of solo works by **Martin Butler**, **Peter Dickinson** and **Anthony Powers**, and Tom those by **David Bedford** and **Michael Stimpson**. As a duo, Richard Hand and Tom Dupré performed at the South Bank at a tribute for **Peter Dickinson's** 60th birthday concert. The English Guitar Quartet (**Richard Hand**, **Tom Dupré**, **Andrew Marlow** and **Tim Pells**) recorded pieces by **Prokofiev** and **Granados** for S4C Television to be broadcast later in the year. They recently toured Israel and also premiered a substantial new work for guitar quartet by **Christian Alexander**, at Keele University.

Double bass player **Ron Taylor** (1975) writes that, following a successful career as a freelance performer with the major UK orchestras, he had a skiing accident which damaged his spine. When he was with the Sudwestfälisches Philharmonie based in Köln in 1976 he had begun to work as a bow restorer,

and over the past couple of years he has built up a successful business as a restorer and dealer in fine stringed instruments and bows. Ron, who is a member of the Guild of Master Craftsmen, can be contacted on ARCO Strings, 205a Carlingford Drive, Westcliff-on-Sea, Essex SSO 0SE (Tel 0702 337271). He is currently playing with the Morley Chamber Orchestra and on 11th May will be performing the Ditterdorf concerto with the orchestra.

Last summer saw many ex-RAM prizewinners in the Lionel Tertis International Viola Competition held on the Isle of Man. **Kenta Matsumi** (1993) was awarded Second Prize in the final and the Peter Schidlöf Prize of a viola bow, awarded to the finalist with the most beautiful sound. Other prizes were awarded to **Ashan Pillai** (1992), **Helen Callus** (1990) and **Sarah-Jane Bradley** (1992). Ashan, Kenta and Sarah-Jane will take part in masterclass sessions during the five-day International Hindemith Viola Festival at the Wigmore Hall in November. Kenta Matsumi was also awarded Second Prize in the Haverhill Sinfonia Soloist Competition 1994. He will perform a concerto with the Sinfonia this coming July.

After working at the Society for the Promotion of New Music since September 1988 as Administrator and then Executive Director, **Richard Steele** (1975) left at the end of June 1994 on his appointment as Executive Director of the British Association of Concert Agents. While at the SPNM he arranged more than 250 first performances in concerts and workshops throughout Britain and in Europe, and his close links with the international contemporary music scene will remain following his election as Treasurer of the International Society for Contemporary Music in July 1993.



Richard Steele

Augusta Read Thomas (1989) is currently on the composition faculty of the Eastman School of Music in Rochester, New Jersey. Her

chamber opera *Ligeia* won the prestigious international Orpheus Prize and was performed in Spoleto, Italy (Luca Ronconi, Director). *Ligeia* was premiered by Maestro Rostropovich in Evian, France. Upcoming projects include a new symphonic work commissioned by the Chicago Symphony Orchestra, as well as a piano concerto for Sara Sofensohn, the New York Chamber Symphony, Gerard Schwarz conductor and the Women's Philharmonic, JoAnn Falletta Conductor.

Geraldine Mucha (née **Thomsen**, 1930s) visited the Academy early in the year. She studied composition at the RAM with William Alwyn, Alan Bush, and also Benjamin Dale, and during the war married the Czech writer Jiri Mucha (son of Alphonse Mucha, pioneer of art nouveau). They moved to Prague in 1945. Her works have been broadcast by both Czech Radio and the BBC, and some of them have been recorded by Supraphon.

After leaving the Academy, **Heidi Wagner** (1993) went on to Emmanuel College, Cambridge, where she studied for a PGCE in music and physical education. She graduated and has now taken up the position of head of strings at Bryanston School in Dorset. She teaches the violin, conducts the junior and senior string orchestras and takes string sections rehearsals for the symphony orchestra. Added to that, she is in the process of arranging a trip to France with the senior string orchestra. She also teaches hockey to the under 14s and takes groups adventure training, so it has at last paid off for her to have 'more strings to her bow'!

"I had spent part of the day considering Beethoven's quartets Op 18 and was amazed to find that **John Webb's** (1994) new work, *The Cries of London for Quartet*, had so much in common with those first masterpieces of Beethoven. The new work contains many ingredients and seems to refer to much of the best in up-to-date world chamber music. It has substance, contrast, continuity, authority an early maturity and somehow a lack of pomposity that seems hard to escape this medium." (Stephen Daw, *Birmingham Post*). The work was performed by the Almira String Quartet in Birmingham in July and at the British Music Information Centre in November, where John joined the Quartet at the piano for the Schnittke Piano Quintet. John can be found working part-time in the RAM library!

Soprano **Jane Webster** (1985) joined the cast of the West End musical *The Phantom of the Opera* and in the summer of 1993 she returned to the Buxton and Garsington Opera Festivals. In November 1993 she was soprano soloist in Verdi's *Requiem* and Inverness, returning in November 1994 to sing Handel's *Messiah*, and in January 1994 she made her debut at the Royal Opera House in a production of *Elektra*. In March 1994 she sang the role of Thordis in the world premiere of Cesar Franck's *Hulda* at the Bloomsbury Theatre, and in July the title role in Smetana's *The Bartered Bride* for Neath Opera, for which she gained considerable critical acclaim. She returned to Scottish Opera

in the autumn and also gave several solo recitals. In October 1994 she appeared as guest soloist with the Band of the Blues and Royals in the West End, and made her solo debut at the Royal Festival Hall in Schumann's *Scenes from Goethe's Faust* with the London Philharmonic under Franz Welser Möst, broadcast live on BBC Radio 3. Jane was invited to perform Ligeti's *Aventures* and *Nouvelle Aventures* with the Manson Ensemble under Nicholas Cleobury at the RAM.

Emily White (1988) was an official pianist of the Gubbio Festival in Italy during the summer of 1994. She recently performed Stravinsky's Concerto for Piano and Winds as a concerto winner at the Manhattan School of Music, and this season she is acting chair of the piano department at Brooklyn College Preparatory Center for the Performing Arts. She visited England in late February when she gave several recitals, including Paul Patterson's *A Tunnel of Time*.

Peter White (1956) has retired from the post of Master of the Music at Leicester Cathedral, and is now occupied with private pupils learning the organ, the piano and theory of music.

Nicholas Wilks (conductor's course 1984-7) has recently been appointed music director of the Finchley Children's Music Group. In October he conducted FCMG's production of Britten's *Noye's Fludde* in Windsor Castle as part of the Windsor Festival. He also conducts the North Herts Guild of Singers, the Hounslow Youth Orchestra and the Haringey Young Musicians' Symphony Orchestra. He made his Royal Festival Hall debut with the HYMSO in 1991 with works by Bartók, Weber and Maxwell Davies. Since 1992 he has pursued a joint career as a singer, and is a member of A Capella Portuguesa (an Oxford-based choir specialising in Portuguese Renaissance polyphony), with whom he toured Portugal and Spain last summer. As chorus master of the Finchley Children's Music Group, he was responsible last season for preparing their production of Malcolm Williamson's opera *Julius Caesar Jones* at Sadler's Wells and the premier of Brian Chapple's *Songs of Innocence* at Blackheath.

Ann Warnes (1972) writes that, despite working for the Inland Revenue and looking after her 81-year-old father, she found time to do a horn and piano recital at St Bride's Church, Fleet Street, in February last year with pianist Geoffrey Whitworth (Junior exhibitioner, 1972). She also gave concerts in the day centre of Chertsey Hospital, in Ascot and in the United Reform Church, Woking, in aid of a school in Bogota, Colombia, and for the Woking Association for the Single Homeless with flautist Leonard Price (ex-RCM) and pianist **Stephen Rowe** (1974).

Unfinished Sentences is the title of a delightful book of musical thoughts compiled and published by **Anton Weinberg** (1965), who was awarded a personal citation by US President George Bush at the recommendation

of the White House Commission on Presidential Scholars, in recognition of "the excellence of his teaching and conscientious contributions to education". Anton Weinberg has been an adviser on curriculum development, has written and presented several radio and TV programmes on the development of stylistic personality in young musicians, and has performed at all of Europe's major festivals. Following his return to the UK he is now teaching at the Centre for Young Musicians, Morley College, as well as taking an active role in the session world. He very kindly donated copies of *Unfinished Sentences* to the Academy, and copies are available at a cost of 75p each from the Development Office.



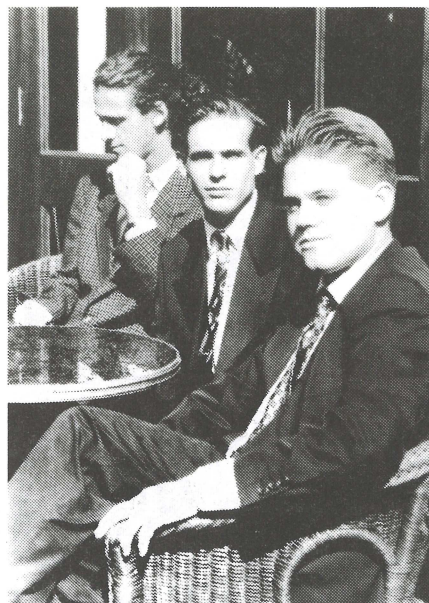
Carol Williams

Carol Williams (1986) writes 'I continue with my activities as a concert and recording organist and have recently undertaken my first tour of the USA - the audiences were very warm and I am looking forward to going back next autumn. Future concerts in this country include Southwark Cathedral, King's College Cambridge and the new Anvil Concert Hall in Basingstoke. I am also giving concerts in Finland and Estonia.

Huw Williams (1994) has been appointed assistant organist at Hereford Cathedral, where he succeeds Geraint Bowen (son of Kenneth Bowen, professor of singing).

Beryl Woods (1956) is continuing her piano teaching at the Junior Academy, St Paul's Girls' School, White Lodge (Royal Ballet School) and her private practice at her home in West Acton. Recent concerts have included song recitals and performances of the major piano quintets.

As part of the Institute for Contemporary Art's New Music Series (MusICA), trombonist **John Kenny** (1978), violinist **Irvine Arditti** (1974) and organist **Christopher Bowers-Broadbent** (1966) each performed a recital in collaboration with contemporary composers.



The JRP Trio
Jeremy Brown, James Pearson and
Matt Skelton

News of leavers from the Jazz Department - **Matthew Skelton** and **Jeremy Brown** (both 1994) played at the Barbican and some gigs in France with the world-renowned jazz pianist Julian Joseph. They also play regularly at the Jazz Bistro in Farringdon Road as members of the HRP Trio, with pianist James Pearson (Guildhall School of Music and Drama). **Chris Garrick** (1993) played the Joseph Barbican concert and is currently in The Premises studio working on a CD project based on music played at his DipRAM recital. **Jon Noyce** (1994), who worked on a *Take That* record whilst at the RAM, is busy in the studios. **Lisa Millett** (1993) is also busy in the studios and has a record in the popcharts. **Nick Goetzee** (1994) is now on the technology staff at the RAM teaching, among others, the jazz students.

The London Soloists Chamber Orchestra Piano Concerto Festival from February to June 1995 featured American pianist **Aaron Shorr** (1989, Brahms Piano Concerto No 1), Brazilian **Clélia Iruzun** (1988, Beethoven Piano Concerto No 4). BMus student **Richard Berry**, who has just been appointed Principal Horn with the Bournemouth Sinfonietta, performed the Strauss Horn Concerto No 1 in the same programme on 1st April. On 13th May Greek postgraduate piano-duo **George Petrou** and **Christos Papageorgiou** will perform the Piano Concerto K271, and on 1st June Russian pianist **Rustem Hairutdinov** will perform Rachmaninov Piano Concerto No 2. Cellist **Philip Sheppard** (1992) will perform the Haydn Cello Concerto in C on Friday 9th June.

David Barrell (1985) will sing the role of I in Schnittke's *Life with an Idiot*, **David Rendall** (1973) Don Alvaro (*The Force of Destiny*) and Cavaradossi (*Tosca*), **Jean Rigby** (1981) the role of Hippolyta and **Christopher Booth-Jones** Demetrius in *A Midsummer Night's Dream*, **Lesley Garrett** the role of Jenny and **Richard Angas** (1965) Alaska Wolf Joe in *The Rise and Fall of the City of Mahagonny* at the English National Opera between April and June.



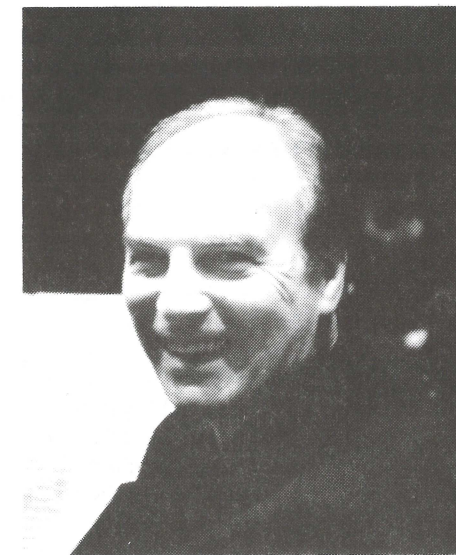
Photo Hanya Chlala

Anthony Rooley

Anthony Rooley (1967) enjoys an international reputation in several fields - as a lutenist discovering forgotten masterpieces from the Renaissance, as director of the Consort of Musicke, a renowned ensemble dedicated to the research and performance of the vast repertoire of music for voices and instruments from the 16th and 17th centuries, and as the joint director, with Arjen Terpstra, of Musica Oscura, a new record company, launched officially in Autumn 1993 following the release of the first five CDs. Anthony has recently widened his scope to include TV and video, working as co-director with Don Taylor on *Banquet of the Senses*, featuring the Consort of Musicke performing erotic madrigals by Claudio Monteverdi in the setting for which they were written - the Palazzo Te in Mantua. Both his film work and the development of Musica Oscura will be major stands for the future, these activities being directly inspired by Anthony's experience and understanding of live performance, the subject of his first full-length book *Performance: Revealing the Orpheus Within*, published by Element Books in 1990. The Japanese version will be published this year. Much of this year will be dominated by performances and recordings of Purcell's *Don Quixote*, with a newly-written libretto, as well as an extensive tour of the USA. In addition, he will be teaching and performing around the world as a soloist and in smaller ensembles. Recent CDs include *The Mantle of Orpheus*, with Emma Kirkby, Evelyn Tubb and the Consort of Musicke, *Sound the Trumpets from Shore to Shore*, with Emma Kirkby, Evelyn Tubb and *The English Trumpet Virtuosi*, directed by Mark and Andrew Hoskins.

John Wood (1982) has been elected as Chairman of the British Kodály Academy. Anyone interested in finding out more about Kodály's theories of music education, or in promoting Kodály's innovative and inspiring ideas in this country, can contact Mr Wood on 0181 943 1455. In October 1992 John Wood married **Katy Howell** (also 1982), who is studying to be a music therapist at the Nordoff Robins Centre.

Neville Garden, music critic of *Scotland on Sunday*, writes 'A new CD or orchestral work by the Scottish composer **John McLeod** is now in the shops. It is conducted by John and includes one of his biggest and most imposing works, *The Gokstad Ship*, an exciting musical trip back to Viking times. To make the record, John went to Poland, and conducts the Radio and TV Orchestra of Krakow, one of the best in the land and one which is regularly used by the Vienna Modern Masters label. The important thing is that this disc has been made and, hopefully, lots of people who don't know my music will get a chance to hear it,' says John, who is excited that his music is considered important in foreign climes.' Also included on the CD are two song-cycles *The Whispered Name* and *Lieder der Jugend*, and *A Dramatic Landscape* for clarinet and wind instruments. The recitalists on the song cycles are soprano **Jane Manning** (1960) and tenor Raimund Gilvan. The new CD, *Visions from the North*, (VMM 3026) is available from record shops or on order from Griffin Music, 9 Redford Crescent, Edinburgh EH13 0BS at a cost of £11.99 (including postage and packing). John is also director of the London College of Music's Postgraduate course in Composing for Film and TV, and a visiting professor at the Academy.

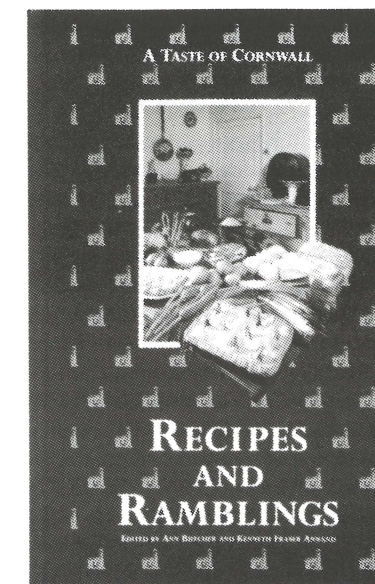


John McLeod

Ivor Setterfield (1994) has been working as assistant conductor to Gennadi Rozhdestvensky on the RAM/RCM Opera production of Musorgsky's *The Fair at Sorochintsy*. He conducted a performance of the work in the Britten Theatre on 17th February.

Mark Shanahan (1985) has recently been conducting Rossini's *Count D'Ory* with the New Sussex Opera.

Pianist **Jia-Lin Catherine Yew** (1988) resides in Brussels where she is married to the conductor Robert Casteels and where she has been living and teaching since 1990. After a very successful concert tour in the Balearic Islands last August, she was invited for a return visit in December at Valdemossa for an all-Chopin piano recital.



Recipes and Ramblings and *Historical Remedies and Reminiscences* are two new books edited by singer **Kenneth Fraser Annand** (1976) and Ann Butcher in the series *A Taste of Cornwall*, published by Tredinnick Press, 1994 (ISBN 0 9523407 2 0) or available for purchase by telephoning Kenneth on 0209 820890. Among the recipes, some of which come from 17th and 18th century sources (stuffings, puddings, game recipes etc), is a recipe for Genuine Cornish Pasties given by **Wendy Eathorne** (1965), first published in the *Cooking in Harmony* cookbook published by the RAM in 1972. Also included in *A Taste of Cornwall* is a most interesting essay on *Swan - The Royal Bird* (complete with recipes) and the words of Orlando Gibbons' *The Silver Swan*, from *The First Set of Madrigals and Motets of Five Parts* (1612).

HARLOW THERE!

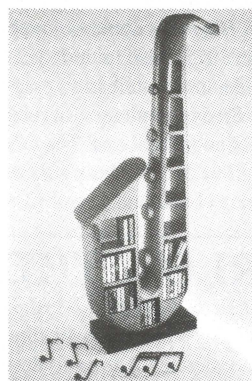
The Viola Festival 1995 (17-19th February), of which John White is artistic director, commemorated the 20th anniversary of the death of Lionel Tertis and the centenaries of Paul Hindemith and Gordon Jacob. Taking part were Marina Alexander, Stephen Bosworth, Sarah-Jane Bradley, Gillianne Haddow, Joel Hunter, Erik Jensen, Zoe Lake, David Lasserson, Rebecca Low, Katherine McGillivray, Cliona O'Driscoll, Jan Sodderland, Sandra Thomson, Sarah Turner, Shuli Waterman, Stephanie Williams and Elaine Woolgrove, with Geoffrey Pratley. Music included the first UK performance of a work for solo viola by Paul Patterson, and the first performance of a new work for three violas by Justin Connolly, especially written for the occasion.

Does anyone know the whereabouts of **DAVID WATSON** (1963)? If so, is this the same David Watson who starred in the American television series *Rawhide*? Some American researchers writing a book on the series are keen to get in touch with him - he is the only one who has not been able to be contacted. Please get in touch with Janet Snowman at the RAM - 0171 873 7335

SOMETHING SPECIAL

Looking for interesting gifts? **Grosvenor Prints**, 28-32 Shelton Street, Covent Garden, London WC2, has a brilliant cache of antique musical engravings, including many famous ones from 17th-19th centuries. **The Witch Ball**, 2 Cecil Court, London WC2, also has excellent antiquarian engravings, lithographs, drawings and prints. They operate an excellent catalogue which includes a wide range of theatre posters and prints relating to opera, dance, theatre and music in general, and can provide photocopies, polaroids etc.

Do you fancy chopping bread or cheese on a 19th century violin with f-holes, or a 1960s electric guitar? **Instrumental Furniture** is a company which produces coffee tables, shopping boards, CD storage, coat hooks etc in the shape or form of musical instruments. For details contact 0171 328 0058. And for some real fun, underneath the flyover in Portobello Road is a furniture maker who produces tables made from old electric guitars and other instruments, with legs attached.



The gold 'Sax Rack' (above) stands over 4 feet tall and can hold 75 CDs or 95 audio-cassettes. Below is an instrumental lamp and shade, découpaged by hand with 'antiqued' musical manuscripts - and 'matching' 'Bach' wastepaper bin.

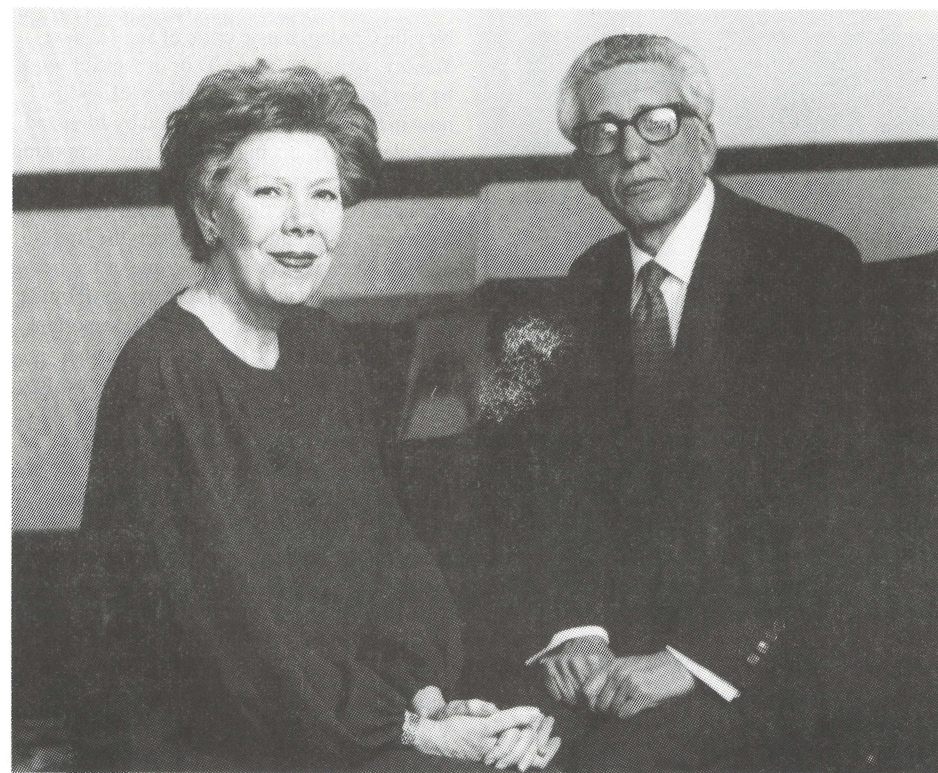


Photo Ian Murray

Dame Janet Baker pictured with Bernard Levin at the Academy on 22nd February, when she took part in a celebrity interview session for the benefit of the Musicians Benevolent Fund

New Catholic chaplain - an introduction

FATHER STEPHEN WEAVER was born in 1960 in Warrington, Cheshire - a 'cradle Catholic' - and attended Xaverian College, Manchester. He went up to University College, Oxford in 1978 and read English. He then spent a year exploring the monastic life at Ampleforth Abbey in Yorkshire before taking up a teaching post at St Anselm's College, Birkenhead. After two years there, he came down to London and began five years' preparation for the priesthood at Allen Hall, the seminary of the Westminster Archdiocese, in Chelsea. During this time he worked in hospital chaplaincy and in parishes across London, as well as making visits to Ghana and New York. He also took the BD course in Theology and Philosophy at Heythrop college, London. He worked for a year as a deacon in the East End, was ordained to the priesthood in May 1990 and spent the last four years as assistant priest at St Monica's parish, Palmers Green. Before arriving at King's College, he took part in a three month course in Apostolic Spirituality at St Beuno's, North Wales, which included the experience of the Spiritual Exercises of St Ignatius. As university chaplain, he is based at Newman House in Gower Street, the centre for Catholic students. He will be available to students at King's College and RADA as well as the Royal Academy of Music.

Father Weaver sees his appointment here as complementary to that of the Academy's non-denominational chaplain, Christine Owen. He is, of course, keen to meet with Roman Catholics, but hopes that all staff and

students, regardless of their religious affiliation, will feel able to approach him on any matter whatsoever. He sees part of the chaplain's task as 'a rather amorphous availability, which takes shapes and when a conversation begins!'

He hopes to be present in the Academy at least one day a week, and can be contacted via the Chaplains' pigeon-hole.

The Academy would be grateful if any reader is able to let us know of the current addresses of the families of those former students and staff who lost their lives in the First and Second World Wars (see Page 2), and whose names are mentioned on the War Memorial stones in the front of the building. Please contact Patrick Maddams, Chief Executive. Telephone 0171 873 7373 Fax 0171 873 7374



Photo Chris Christodoulou

THE KREUTZER STRING QUARTET (Peter Sheppard, Dave le Page (violins), Esther Geldard (viola) and Philip Sheppard (cello) played to a packed Wigmore Hall on 7th March in a concert organised by the Sibelius Society. The Quartet will return to the Cheltenham Festival in summer. They will also perform a concert of their own compositions at the Old Custard Factory in Birmingham on 5th May with jazz legend Keith Tippett, and are embarking upon a series of recordings of Sibelius chamber music and quartets by **Hafliði Hallgrímsson** (1967).

Late News of some '90s leavers -

Alwynne Pritchard (1993) has recently received a commission from the BBC to write a ten-minute string quartet. Her compositions *Une mort héroïque* (viola and tape version) and *So ist mein Jesus nun gefangen* (Bach transcription for solo piano) were recently broadcast on BBC Radio 3, and her works have received many performances in and outside London. Alwynne has been presenting *Midnight Oil* regularly for Radio 3, as well as a couple of Prom interval features last year and the occasion programme in the series *Music in Our Time*. She is also working as a singer, and has recorded soundtracks for a couple of short films. Trombonist **John Kenny** and Joanna Hovatsaris made a CD recording of her *Epigraph I* and *Epigraph II* for trombone and piano.

Violinist **Alison White** (1993) performs regularly with the Belmont Ensemble of London, with whom she has performed concerti, and the Arion Orchestra. She also has a full-time

teaching position for the Berkshire Young Musicians Trust.

Robert Plane (1992) is principal clarinet with the Northern Sinfonia and also performs as a member of a trio with pianist **Sophia Rahman** (1992) and violinist Philip Dukes.

Bridget Upson (1992) performs as a member of the Lorca Guitar Duo, and teaches guitar at South Hampstead High School, Hill House and More House.

James Brawn (1992) is teaching piano at King's and St John's College Schools, Cambridge and at Kimbolton School. He also performs as a duo with his wife, soprano Susan Brawn.

Fay Sweet (1992) is a freelance viola player in London and is a member of the Euchordos String Quartet.

Jacqueline O'Dell (1993) is a horn player with the Jerusalem Symphony Orchestra

Hélène Godfrey (1991) reached

the semi-final of the *Young Musician of the Year Composers Competition* in 1994 with an orchestral piece called *Hagaromo*, which was influenced by Gagaku music. She has been asked by the Crowthers Wind Quintet to compose a piece for a concert in Canterbury and is arranging a performance of her string quartet at the Guildhall School of Music and Drama.

Sophia Borthwick (viola, 1992) has worked with orchestras including the National Symphony Orchestra and the Britten-Pears Orchestra at Snape. She did a PGCE at Cambridge University after leaving the Academy, followed by an MA at City University, and she is currently reading for a PhD in music psychology at Sheffield University.

Ronald MacNiven (1992) is principal trombone with the National Chamber Orchestra of South Africa.

Richard Wainwright (1992) is a busy freelance horn player in London.



CONTINUO

Ena Jones (née Hodges, 1946) would like to get in touch with **Cecelia Timmins** (piano and singing, 1947), and **Marian Tyler**, who attended during the same period.

Judith Greene would like to get in touch with **Gillian Thomas** (1955).

Mrs Marsha Elms (née Carey), would like to get in touch with **Lorna Williams**. Mrs Elms is head of Kendrick School in Berkshire, and they were at Tottenham County Grammar School together.

Does anyone have a copy of a film (or copy on video) made in the early 1980s, or know anyone who participated in it, on the life of Tchaikovsky. The low-budget film apparently used a mixture of recorded music and playing by RAM students, and starred actor Cedric Hamilton, who has lost his own video copy.

Hilary Gann (née Twyman) would like to get in touch with **Pat Townshend**.

Pamela Burton (née Ferrand-Rook, 1950) and husband, long resident in Queensland (Australia) would like to swap homes for three months in 1995 from about mid-May, with a preference for a quiet situation, possibly near a cathedral city. Full details of Pamela's home is available by fax or telephone on 101 6174 866155.

LIBRARY GIFTS

Thank you very much to Mr Ian Summers, who has donated a collection of Academy concert programmes from the 1880s and 1890s; Mrs Hilary Gann (née Twyman) for her gift of books and vocal and piano music; and Mr Reginald Pleeth for a collection of chamber music.

The Days of the Noise

ADRIENNE FOX



I was awakened by the central heating exploding. I staggered out of bed and went downstairs. Suddenly I realised that I was in France, it was June and there was no central heating. As I arrived in the kitchen, I realised that the explosions were my own personalised noises, and I stood in a state of terror contemplating imminent demise. My mother had died very suddenly from a sub-arachnoid haemorrhage, and so I remained for what seemed like an eternity, awaiting whatever was going to happen next, and trying to reflect on the better aspects of my life. Suddenly there was a deafening silence. I was cold, and I felt sick. I went back to bed, and fell asleep immediately. I had heard of tinnitus. My husband had complained of a high-pitched whine, usually after a long drive, but I was totally unprepared for the pitch and sheer monstrosity of the roaring that had woken me. I went through the range of all the dreadful possibilities, the least of which was brain tumour, with my mother's death very much uppermost in my mind.

When I returned to England I went to see the doctor. My usual GP was on holiday and his replacement, who was unaware of my occupation, diagnosed tinnitus and said 'You will probably go deaf. Don't worry, you aren't going to die.' But the implications of what was, and what was to come, seemed almost worse than anything as simple as death!

I decided not to tell anyone. I was head of a school music department and also did some part-time music journalism. To let it be known that I had hearing problems was going to undermine my credibility, and so I would wait until the situation became impossible. The noise had returned several times, but only at night, and with the aid of the British World Service I was able to distract myself from it and fall asleep again, but only if the programme was interesting enough to make me concentrate on it. This trick began to backfire after a while, because as soon as I became involved in listening, I felt my

automatic sleep-pilot taking over, and it was quite a struggle to stay awake when anything really stimulating came on television or radio. I managed to continue for two years and then I got a sinus infection. The simple wash-out operation went strangely wrong, and the noises began to arrive more frequently, and at less convenient moments than the middle of the night. I stopped going to concerts. I cut down on all my social activities and started to husband my listening energies.

But of course the crunch came. I was accompanying a lovely big batch of A Level and AB exams, a part of my job function that I treasured, when to my dismay, I found that playing the piano was only possible for about 20 minutes, and then I could hear nothing. I used every ploy I knew, and meticulously selected only the passages that needed practise. I then planned a rehearsal schedule that broke up the days, but gave my ears a chance. It worked, until a saxophone candidate had an enthusiastic belt at some Handel, and I had to go and be sick. However, I managed to rearrange the exam list, she played last and all was relatively well, although I felt my life moving away from me somewhat alarmingly.

The ultimate decider came when I was examining my GCSE candidates. I had given them a 'dry run' the day before the exam, and because I was under no stress, all went well. I put down my provisional marks. Alas, the following day saw a nervous clarinet player. Her blasts and squeaks wiped me out. Judgement was impossible, the effort of remaining in the room was enough. That was it! 'Early retirement due to ill health' it's called. Explain to a non-musician that you have 'noises in your head'. 'Are you ill?' they ask, 'Yes and no', is the answer, but only another musician can accept the problem. I have sold my Bluthner and I have bought two electric pianos, one for England and one for France. I can turn them down and play for quite a while without provoking the demon, but it's jolly frustrating. I haven't been to a concert for ages, and I can only stay for a short while in a crowd, or at a party, unless it is in the open air. I am going deaf. My husband, who has been my strength in this, jokes about 'Dead as a ghost', because he knows how I have to guess at what he is saying from time to time.

I am 53 and so I am not going to grumble, but I suspect that tinnitus is an occupational hazard, and I know several people younger than I who are trying to come to terms with it. I suspected that it was a 20th-century disease, until I did some reading about Beethoven, and then one finds several instances, some more notable than others, amongst composers who are in a better position to admit their problem than performers and teachers. I cannot advise anyone how to cope. I have noticed that

tinnitus sufferers are particularly talkative about their problems and this seems to provide some consolation. I know that the four years during which I have maintained my secrecy were probably the most difficult I have yet tackled but, as the original doctor prognosticated, I'm not dead.

Adrienne Fox (née Wood, left the Academy in 1963).

ROY ASHTON



The death was announced in January of (Howard) Roy Ashton, a former pupil of Roy Henderson. Roy became a founder member of Benjamin Britten's English Opera Group, creating the role of the Mayor in *Albert Herring* and the role of Henry Paddington in *The Beggar's Opera*. He also understudied Peter Pears in many of his roles. However, he filled his spare time with working on films and, while working on Gene Kelly's *Invitation to the Dance* in 1954, he met Phil Leakey, who was the principal make-up designer for Hammer Films. He began to assist Leakey, demonstrating a flair for unusual and stylish make-up designs, and in 1959 he succeeded him as make-up chief at Hammer, a post he held until 1966 by which time he had established himself as *The Horror King*, excelling himself in such films as *The Mummy*, *The Two Faces of Dr Jekyll*, *Dracula Prince of Darkness* and the 1962 version of *Phantom of the Opera*. Roy's wife, Elizabeth Cooper is still busy with pupils in singing, piano and recorder, as well as adjudicating at festivals. Elizabeth is a former teacher of sopranos Kathryn Harries (1974) and Catherine Hamilton (1991).

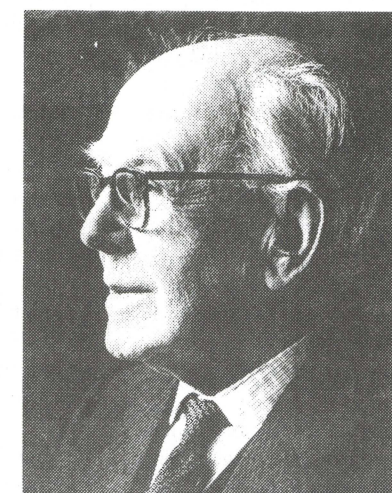
ERNEST READ

The legacy of Ernest Read

Jean and Noel Long (1948) both came to the Academy in the year the war ended. They pursued their different studies, got involved together in organising the student side of the RAM Club, went into teaching, got married, raised a family and retired. End of story. Or so it might have been. But Jean happened to be the daughter of Ernest Read.



Jean and Noel Long (Photo: Cole Studios)



Ernest Read

ERNEST WAS THE live-wire professor of conducting and aural training at the Academy from the 1920s to the '60s, a former Academy student, friend and collaborator of Sir Henry Wood and a dynamo of a man who had an active finger in virtually every musical pie of the period. He set up and organised successfully in the '20s, '30s and '40s the prototypes of a large number of musical enterprises, mostly concerned with youth and music, which proliferated a generation later and brought unprecedented renown to this country from admirers and imitators in Europe and the rest of the world.

His musical creations make a formidable list: the first Youth Orchestra (London Junior Orchestra, 1926), the semi-pro Ernest Read Symphony Orchestra (1931), the Ernest Read Choir (1943), the Concerts for Children (1945), the first residential Youth Orchestra Course (Sherbourne 1944), the Adult Orchestra Course (Queenswood 1949) and finally ERMA, the Ernest Read Music Association - which he set up in 1960 to continue his work, five years before he died.

Amazingly, his widow Helen, though no musician herself, kept things flourishing for another 12 years after Ernest's death with the help of Terence Lovett as musical director for much of that time. But the combination of Helen's own retirement at the end of the 1970s with a period of high inflation and economic uncertainty led to a difficult period for the Association, and this is where Noel and Jean Long re-enter the story.

Noel's career, after leaving the Academy, had

taken him mostly into teaching (with freelance forays into writing, broadcasting and conducting) and eventually to a 23-year-stint at King's College School, Wimbledon, where as director of music he built up a large and thriving department.

In 1981 ERMA was suddenly without a director at the same time, coincidentally, as Noel stood down from his job with the idea of expanding his freelance work. He was invited to become ERMA's director, with Jean's help, in the hope of tiding things over for a few years. Fourteen years later they are both still hard at work!

Their main job was one of revitalising an organisation whose activities had expanded hugely when they were almost the only ones in their different fields, but now faced severe competition. Both the Junior Orchestra and the Choir had already fallen victim to the economic squeeze, and the decision was taken that the remaining activities should aim, above all, for quality.

The Ernest Read Symphony Orchestra made huge strides in this direction with the help of two outstanding principal conductors in succession - Howard Williams from 1981-9 and Peter Stark from 1989. It now tackles ten or more concerts in an eight-month season, prepares them very quickly, performs them variously in the Royal Festival Hall, the Barbican Hall and in London churches and achieves a standard of performance which is almost certainly higher than it has ever been before.

The Summer School likewise can claim

outstanding quality for its performances, offering orchestral applicants the choice of two full symphony orchestras at advanced (post-Grade VIII to Diploma level) and intermediate (Grades VI to VIII+) levels. There are courses for conductors, percussionists and listeners, as well.

The concert series for children, held regularly in the Royal Festival Hall, also underwent a considerable face-lift; the concerts of classical music for the 7s to 12s were presented in a more child-friendly way, which took account of the lower concentration span of children of the TV age compared with those of the Radio age when the concerts began. Sold-out houses once again became the norm, and this lasted until the onset of recession in 1991.

1995 is in fact the 50th anniversary of the Ernest Read Concerts for Children in honour of which two Gala Concerts were held in the Royal Festival Hall on 11 February. These celebrated the February day in war-time Britain when the first concert took place in a series which has been unbroken ever since.

For Noel and Jean, approaching a mere 15 years with ERMA, the experience has involved turning their house into offices, filling their garage with music and instruments, commandeering cupboards and drawers for storage and working non-stop through the day and through the year. But the plus side has been to make an immense number of friends and to have the sense of contributing something valuable to the musical experience of innumerable adults and children.

Staff News

Bryce Morrison has recently returned from a spate of jury services. Earlier this year he judged the piano sections of the Oxford and Hastings Festivals, before returning for the sixth time as a judge for YCAT (Young Concert Artists Trust), where his colleagues included Cristina Ortiz and Piers Lane. Later this year he will be a judge for the second time at the Newport International Piano Competition and next year he is a jury member of the Corpus Christi International Piano Competition in Texas (where his colleagues will be Ralph Votapek and Pan Lyrus), followed by the Vianna da Motta in Hawaii where he will be joined by Lazar Berman and Van Cliburn.

Competitions aside, he has just returned from his annual series of masterclasses at the Texas Conservatory for Gifted Young Artists where his teaching colleagues included Stephen Hough, Artur Pizarro and Ann Shein. He has read a paper at a symposium on piano performance at Como in Italy at the invitation of Rosalyn Tureck and recent *Gramophone* reviewing has included a survey of a 37-CD reissue of Horowitz, a 10-CD reissue of György Cziffra and a 7-CD reissue of Glenn Gould. This summer he also completed 200 pages of a forthcoming biography of Jorge Bolet.

Nicholas Danby writes: 'Following concerts at the New Zealand Festival, where I premiered a new work by Lyell Cresswell, and recitals in Australia, I travelled to Reykjavik to play the new Klais organ in the Halgrímskirkja and to Husavik where I was hosted by former RAM students Robert and Juliet Falkner. The summer included two weeks teaching at the Dartington International Summer School and directing a summer school at the Bavarian Music Academy. Concert tours in the autumn include tours to Canada and four performances with the Athens State Orchestra in the new Concert Hall in Athens.'

In March **Jeremy Summerly** will conduct his 30th CD since he started recording in 1991. It will include a work by Ruth Borchmeyer, commissioned by the

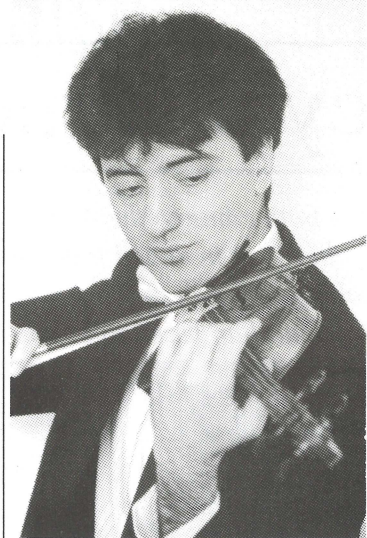
Holst Foundation, entitled *In the Silence of the Night*, a setting of three poems by Christina Rossetti.

Liz Kaye, administrator of the Joint Vocal Faculty, writes with news of the new Vocal Faculty Chamber Choir, who had a successful performance of *Weihnacht's Oratorium* on 27th January, which will be broadcast on Classic FM next Christmas. Future performances include Mozart's *Requiem* in the Duke's Hall on 7th May, VE Day, conducted by Lutz Köhler.

Roger Tapping writes that the Allegri String Quartet has just made the world premiere recording of Bruch's String Quintet in A minor, coupled with Brahms' G major Quintet, joined by Patrick Ireland on 2nd viola. Another recording premiere is the set of six Quartets by the 18th-century Venetian woman composer Maddalena Lombardini. In December the members of the Quartet will receive honorary doctorates at the University of Nottingham.

Michael Garrick's Trio CD *A Lady in Waiting* was nominated record of the month in *Jazz on CD* magazine in October 1993. Copies are available from him at the RAM (Mail Order to 0525 220894). Meanwhile, *Piano People*, his Christmas course for all styles of jazz piano, was a great success. Jazz Academy completes its vacation course schedule with something totally new this Easter. Entitled *World Music*, it will run for four days from 14-17 April, and the focus of study will be on improvisation world-wide with its expanding relationships between jazz and classical music. Details from front desk at the RAM, Regent's College, or telephone 0171 487 7495 (office hours) or 0908 648945 (weekends and after 6pm). The Mike Garrick Trio toured the Channel Islands for a week at the end of January followed by appearances at the Barbican and Royal Festival Hall in February.

Professor of viola **John White** and **Georgina Dobree** (1949) lead an innovative weekend course for viola and clarinet players on the



Mateja Marinkovic

Brahms Sonatas Opus 120 'for clarinet or viola', at the Benslow Music Trust in January. Each group studied the musical and technical aspects, coming together for two sessions to compare performance demands and classic editions and recordings of the sonatas.

Violin professor **Mateja Marinkovic** will be giving a recital of works by Beethoven, Schumann, Paganini, Chausson and Sarasate at the Wigmore Hall on Monday 22nd May at 7.30pm with pianist Linn Hendry. His recent recordings of works by Schnittke and Reger have received excellent reviews from many publications - 'Marinkovic possesses a generous and warm tonal quality, his bowing technique ensuring long, seamless passages' (*The Strad*); 'He captures to perfection Schnittke's fragmented rhetoric' (*BBC Music Magazine*) are examples. He will be in the studio again shortly to record the Sonatas of Nikolai Medtner and a disc of works by Dohnanyi. A recent tour included the Tchaikovsky Concerto, Mendelssohn Double Concerto for Violin and Piano, Bach Double Concert, Chausson Poeme and Philip Glass's Concerto.

Jonathan Willcocks, director of the Junior Academy, conducted a performance in Carnegie Hall, New York, in November 1994, including one of his own works. He will return to the USA four times in 1995 to conduct performances of his large-scale choral works, and *Sing Praises* was given its first performance in the Royal Albert Hall in December 1994 (published by OUP in February 1995).

Director of Conducting Studies **Colin Metters** will be returning to Weimar to give two weeks of conducting masterclasses at the Hochschule Franz Liszt, and during his time there he will also be working with the Jenauer Symphony Orchestra and the conducting students. Colin recently returned to the Orquestra Sinfónica de Seville conducting the Piano Concerto by the contemporary Spanish composer Manuel Castillo, and giving the first performance in Seville of Elgar's First Symphony.

ACADEMY NEWS

At a meeting of the Board of Governors on 19th January, the following were appointed:

Honorary Members of the RAM

Victoria de los Angeles
Laurence Dreyfus
Christopher Hogwood
Steven Isserlis
Oliver Knussen
Colin Metters
Janet Ritterman
John Williams (composer)
Fellows of the RAM
Christian Blackshaw
Lesley Garrett
Clive Gillinson
Keith Puddy
Paul Silverthorne
David Smith

Honorary Fellows of the RAM

Viscount Mersey
Richard Humphries

It is with deep regret that the deaths are announced of
Sir Thomas Armstrong MA DMus
HonRAM June 1994 (Principal, RAM, 1955-68)
Dame Elizabeth Maconchy HonRAM 11 Nov 1994
Peter Beavan FRAM Jan 1995
Sir Alexander Gibson CBE HonRAM 14 Jan 1995
Father Derek Jennings (Catholic Chaplain at the Academy 1993-94)
Mary Makower HonARAM Dec 1994 (Member of professorial staff 1967-83)
Geoffrey Parsons OBE HonRAM 26 Jan 1995
Terence Beccles ARAM

New Year Honours

Robert Carnwath CVO HonFRAM (Member of Board of Governors)
William Bennett OBE HonRAM (Professor of Flute)

Sir Thomas Armstrong - An appreciation

BY RICHARD STOKER

'A chief event in life is the day in which we have encountered a mind that startled us by its large scope. The highest of these not so much gives particular knowledge, as they elevate by sentiment and by their habitual grandeur of view.'

The above words, from the great American sage Ralph Waldo Emerson (*Character*; Boston, 1864), aptly describe the Royal Academy of Music Principal, Sir Thomas Armstrong, for he was born into the Victorian age at Peterborough on 15 June 1898, just a year after Brahms had died. His father was the conductor of the Peterborough Philharmonic Society and it was due to Armstrong senior that the young Malcolm Sargent had been given his first conducting break. Sir Malcolm, together with Sir Adrian Boult and Sir Thomas Beecham, were all contemporaries and close colleagues of Sir Thomas throughout their professional lives.

Sir Thomas was a perfect choice to be the RAM Principal for the 13 years 1955-68; aged 57; family already grown up; trained at Oxford (MA DMus) and at the Royal College of Music; a composer; extremely well-read; a renowned public speaker; organist at Exeter Cathedral (1928-33) and organist/choragus at Christ Church Cathedral, Oxford (1933-55). He brought to the Academy the very best of Victorian values - work ethic, thrift, honesty, family values, benevolence, contentment and, above all, compassion.

In 1956 the Australian-born composer Arthur Benjamin (1893-60) had recommended the RAM to me 'because it has a fine new Principal who liked composers and will look after you'. How true were Benjamin's words. Sir Thomas, whose close composer friends included Harold Darke, John Ireland, E J Moeran, Cyril Scott and Vaughan Williams, knew what the pitfalls and problems were for a composer at the start of his or her musical life. Our first meeting was at my entrance exam in 1957 (the year of his knighthood). This took place in the Principal's office with Myers Fogglin, the Warden, looking on. My next meeting was at Lady (Hester) Armstrong's tea party for new students which always took place at their flat. In her wisdom, Lady Armstrong invited students to these events by county-of-origin, starting with Yorkshire, for she herself came from there. Halfway through the party the Principal entered. Hearing the name of a 20th-century British writer mentioned, he told us in no uncertain terms what he thought of the '30s writers: Auden, Isherwood, MacNeice and Spender. Judging by his own poem *Lines Written in Budapest*, which was beautifully read at his Memorial Service at Christ Church Cathedral, Oxford, by Jan Morris last October - his own poetry is well worth reading.

As RAM Principal, in my opinion, Sir Thomas got his priorities just right. The students always came first, with the professors a close second. His great benevolence and compassion were shown on numerous occasions, and not just to students or ex-students but to members of the staff as well. He introduced a carvery into the professors' dining room, which was fine until one or two professors (who shall remain nameless) overfilled their plates with meat - this had to go! It is hard to forget the salmon salad, strawberries and cream with champagne for the staff on Prize Day, together with the traditional English Christmas dinner in the last week of the autumn term.

Sir Thomas introduced many distinguished musicians to the Academy's staff; these included Lennox Berkeley, Gordon Green, John Gardner, Sir John Barbirolli, Janet Craxton, Eric Fenby, Marjorie Thomas and Richard Rodney Bennett. Amongst the students, he encouraged and supported the avant garde, Cornelius Cardew being a particular favourite as a student and later as a teacher. Some remarkable musicians were encouraged and helped by this Principal - William Mathias, Ralph Holmes, Diana Cummings, Sheila Armstrong, Philip Jenkins, Richard Rodney Bennett, Philip Langridge, Nicholas Maw, Nicholas Braithwaite, Susan Bradshaw, amongst many others. I well remember

how proud he was of the many ex-RAM students who played in the London orchestras and especially those in the Royal Opera House Orchestra, where he was for many years Chairman of the Board of Directors. In the intervals he could often be seen waving to them from the stalls or from the Royal Box before the curtain rose.

His interests were round and wide-ranging. This attribute he tried to pass on to all his RAM students endeavouring to broaden their minds. He introduced and supported the Review Week, arranging lectures on such diverse subjects as *Venice*, *The Ascent of Everest* (both given by James Morris), *The Dead Sea Scrolls*, *The London Underground*, *The Milk Marketing Board* - and lectures from the Dean of St Paul's, the poet Ruth Pitter and the actor Robert Stephens - these are only a few.

Sir Thomas was a modest man. He could often be seen in the Academy wearing belt and braces - his shirtsleeves rolled up, or taking off his cycle clips then wheeling his machine through the entrance hall. He also had a wry humour; I remember his face could beam and light up at some of the most serious occasions or events. For relaxation he loved reading the *Fred Bassett* Annuals - as he looked at the pictures he would howl with laughter, sometimes doubling up with mirth.

He could be serious too; a member of staff had resigned and written to him to ask for his position back: 'No-one resigns twice from the Royal Academy,' he stated emphatically, bringing a fist down onto the dinner table which made the china and cutlery dance about.

He ran the RAM in almost military style, knowing when and where to inspect and visit. If all was well we hardly saw him, but if there was any slackness or possible weakness he would quickly be there. The conductor of the second orchestra at a rehearsal stormed from the Duke's Hall platform in a huff, throwing his baton into the French horns (why is it always the horns?). As he made his way down the centre aisle fuming and white with fury, Sir Thomas suddenly emerged from the shadows: 'Make them do it, Mr Miles ... make them do it!' and the conductor's face suddenly turned scarlet; he had to return to finish the morning's rehearsal - probably the longest 20 minutes of his entire life.

Sir Thomas was devoted to his wife, Hester, as we all were; she had been a tower of strength to him and to all the students and staff. If any of us visited them in the evening we all knew it was time to leave when he patted his wife's knee saying, 'Well, Hester, it's time for bed'. He was a practical man. On the day he retired he said to me: 'I will probably be followed by a Principal with a wife and four or five children, a new and larger flat will have to be paid for and built.' This did not happen, but we did get a new opera theatre.

The composers he most liked were Handel, J S Bach of the B minor Mass, operas by so many composers and his beloved RVW. His own choral works are unjustly neglected, as are his poems and other writings. A collection of his letters would be a just tribute to an RAM Principal who will be remembered by his students, staff and many friends for years to come. Let me quote Emerson again:

'Someone who is born with a profound moral sentiment preferring truth, justice and the servicing of all, to any honours or any gain, we readily feel the superiority, we are elevated with joy and hope. Their actions are poetic and miraculous. In their presence, or within their influence, everyone believes in the immortality of the soul.'

BASSOONIST JEREMY HULBERT

*reflects on the reason for many a smile on the faces
on our woodwind students and staff on 13th January*

The visit to the Academy in January of Bob Abramson, professor of Dalcroze Eurhythmics at the Juilliard School of Music, came as a breath of fresh air into the debate over how to give a convincing and moving musical performance in the quite limiting media of pre-composed music.

His introduction to those of us who were uninitiated into his concepts came as quite a shock early on a Friday morning. Professor Abramson (introduced complete with hand-signals designed to reflect both the rhythm and pitch patterns of his speech), proceeded to enlighten our lives with an animated explanation, with obligatory audience participation, of the exact basis of his subject.

Based on the principle that a musical action should literally cause a physical reaction in the *corpus audiens*, Dalcroze sets out to renew an art form which, in Professor Abramson's view, has been subverted by the onset of a more and more exacting industry, namely the recording industry, which, despite the obvious financial benefits it brings to all involved in its production, increasingly leaves the poor listener short-changed. Of course, he has a technically perfect rendition of all the notes in whichever work he has purchased, but at the price of a piece of music that will provide a reaction of *any* kind, save boredom.

To the defence of musical oeuvres everywhere comes Dalcroze with a

Winds of Joy



loose set of rules governing the performance of music. These run roughly, as far as I could see, along the lines of the re-introduction of the hierarchy of the bar, never playing the same phrase in the same manner twice, and highlighting any dissonance or ornamentation in the music in a way which produces the appropriate emotional response (joy, melancholy etc).

This I found was a welcome return to the basics of what music is really all about. To produce a likeable performance is not enough. 'Nice' isn't, for me at least, an appropriate response to a performance, yet this is, unfortunately, all too prevalent. The listening world is far too used to not being shocked or forced to reaction, that when it does react it doesn't feel comfortable in doing so.

This class proved for me to be a re-affirmation of why I love to play music, and although it didn't sit well with all the members of his audience, I am sure I can say that there was not one person who failed to have a strong opinion about the worth of Dalcroze Eurhythmics, which I think proves its rightful place in our musical education.

News of former professors

Since retiring from the professorial staff in 1987, after 20 happy and fulfilling years, **Jean Austin Dobson** writes that she continues teaching at home and adjudicating through the National Federation. Her spare time is spent gardening, visiting elderlies, attending various committee meetings, acting in amateur dramatics and playing bridge. One of her regular visits is to see **Elizabeth Thomas**, a contemporary of hers at the Academy, who was an accompanist to her for many years. Elizabeth Thomas suffered a severe stroke in November 1991, and is being looked after in her own home. She is able to talk and would welcome contact with anyone who knew her. Her telephone number is 01483 772452.

Guy Jonson, former professor of piano and piano accompaniment, visits the Academy regularly and is a constant source of interesting information and memories.

Roy Henderson, former professor of singing, is now living in the beautiful Ivor Newton House (run by the Musicians' Benevolent Fund), in Bromley - he is in excellent spirits and is also full of excellent conversation.

Christopher Regan, former Dean and professor of harmony, and his wife Daphne, visited Australia and New Zealand in February/March.

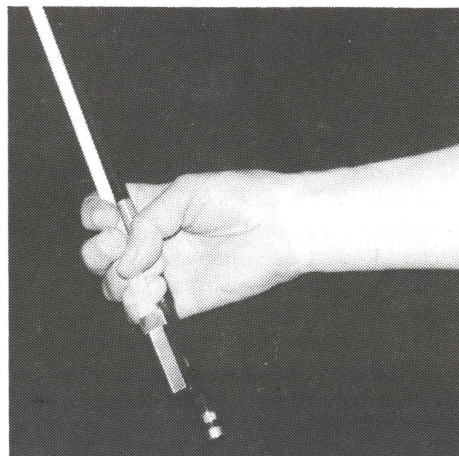
Former professor of piano **John Bigg** writes that, as well as giving many recitals and masterclasses around the UK last year, he chaired the European Piano Teachers Association's annual conference in Manchester last July and in November served on the jury of the International Piano Competition in Ustinad Labem in the Czech Republic. The latter was for pianists up to the age of 15 and John reports that he heard some very fine playing, especially from the winners who were from Russia and Hungary.

Christopher Keyte, former professor of singing (1983-8), has recently released a new CD of *The Lighthouse* by Sir Peter Maxwell Davies, on the occasion of his 60th birthday. This was recorded in Manchester under the composer's direction with tenor Neil Mackie (head of singing at the RCM) and Ian Comboy (bass). Christopher sang the baritone role of Blazes (Collins Classics). Christopher has a permanent position in the chorus of the Royal Opera House.

Brian Brockless has published *Prelude, Toccata and Chaconne, Toccata for an Occasion* and *Toccatura* (all for organ). Robertson Publications, January 1995.

GRIPPING HOLD

Richard Holmes (Junior School 1956-64) is pioneering a new bow hold for cellists, which he calls the Variable Tension Hold. By employing the new hold the tension of the hair can be constantly adjusted, giving a new dimension to tonal qualities and playing characteristics of the bow. Extra tension greatly increases the power of the bow and since it is held towards the balance point, there is great sensitivity and manoeuvrability even with the heaviest bow. (Holmes uses a fine and immensely strong bow made by Panormo, which weighs a massive 104g!). Those who would like to find out more about the new grip should read the article in the January 1994 edition of the *Strad* magazine or contact Dr Holmes directly on 01689 857533.



Student NOTepad

Duncan Mackay (trumpet), who studies on the Jazz Course, toured Brazil with Blue Note Records Band US3, and did a week at Ronnie Scott's with Mari Wilson, as well as a Pebble Mill Broadcast. He appeared on Pato Banton's *Greatest Hits* album (which reached No 1 in the UK charts) and is doing various Arts Council contemporary music tours.

Tuba player **Martin Douglas** has been performing with the National Orchestra of Bophuthatswana.

Conductor **Orlando Jopling** has two more concerts to go in his Bartók Festival series, *Bartók Plus*, held at St Giles Church, Cripplegate. On 4th May Orlando will conduct the Amati Symphony Orchestra in works by Brahms and Bartok (the 2nd violin concerto with soloist Simon Blendis, winner of the NFMS Young Artists Award 1994), and on 24th May he will conduct a chamber orchestra from the Guildhall School of Music and Drama in works by Mozart, Bartok and Beethoven, with soloists from the Guildhall.

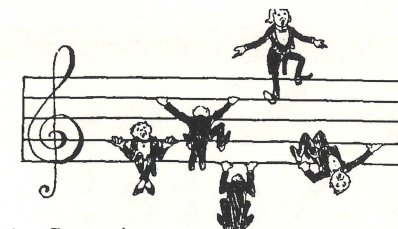
Violinist **Ken Aiso** performed the Brahms Violin Concerto with the Chamber Orchestra Ludwig in Regent Hall in January. Ken also leads the Belasco String Quartet.

Congratulations to tenor **Aled Hall**, who gained the Towyn Roberts Scholarship for further study, and **Rachel Davies** (harp), who gained the Blue Riband for the best instrumental performance, at the Royal National Eisteddfod of Wales last summer.

Pianist **Freddy Kempf** was a semi-finalist in the Geza Anda Competition in Zurich. Although not in the final, the jury created a special extra prize for him. Freddy is a former winner of the BBC *Young Musician of the Year* award.

Violinist **Daniel Hope** has many engagements between January and June of this year, including the Britten Violin Concerto with the Milton Keynes Chamber Orchestra, the Bruch Violin Concerto at the Barbican with the Royal Philharmonic Orchestra conducted by **Bramwell Tovey** (1975), recitals in Blackpool and Madrid with pianist **Simon Mulligan**, a tour of Switzerland in March with the English Symphony Orchestra performing a work by Toru Takemitsu. He will also be making a recording of music by Schnittke for Collins Classics with the Moscow-Montpellier Soloists and undertaking a tour of Spain, performing the Saint-Saëns Concerto No 3, with the Euskadi Orchestra conducted by Hans Graf, and a tour of France with the Orchestre de Lille playing Prokofiev No 2 conducted by James Judd.

Congratulations to **Christopher Maltman** (baritone), **Hirohisa Tsuki** (tenor) and **Emily Bauer-Jones** (mezzo-soprano, 1992), who completed a clean sweep in the recent intercollegiate Great Elm Vocal Award. Hirohisa won both third prize and the oratorio prize in the



Francisco Vinas International Singing Contest in Barcelona in November 1994. Baritone **Christopher Maltman** with **Andrew Smith** (accompanist) gained the First Prize in the British Song Award, an intercollegiate competition held at the Royal College of Music on 26th October. Christopher has been awarded a principal contract with Welsh National Opera, for whom he will sing Guglielmo in *Così fan tutte*.

The Catte Quartet (**Christopher George** and **Giles Broadbent**, violins, **Joel Hunter**, viola and **Julia Graham**, cello) performed with soprano **Geraldine McGreevy** the UK premiere of Milhaud's Quartet No 3 Op 32 at the Jubilee Hall, Aldeburgh Britten Festival in October.

Trombonist **Tom Hammond** has recently completed a set of arrangements for the Wallace Collection's tour of the USA. Tom also conducts the Helios Orchestra, which recently recorded Brahms' *Tragic Overture* for a demo tape. The orchestra, which is looking for sponsorship, has many varied smaller groups that are available for events, functions and weddings, and Tom hopes to be involved in establishing a new orchestra at International Students' House.

Flautist **Gary Arbuthnot** will be performing a recital for flute and piano with pianist **Sophia Rahman** (1992), on Sunday 30th April at 3pm in the Duke's Hall. Works by Czerny, Copland, Martin, Berio and Widor.

Ian Price and **Steve Corley** are playing jazz at the Bistro Wine Bar, 10 Paddington Street, W1 Tel 0171 224 2550, at 9pm on Wednesday evenings. Entry is free - 25% off drinks for RAM students.

Congratulations to **Emma Bell** (soprano) who has gained one of the three prestigious Yamaha Music Foundation of Europe Vocal Scholarships for which auditions were held in January. When in her first year, Emma recorded composer **Howard Blake**'s (1960) beautiful *Christmas Carol* for broadcast and first performance on Classic FM on Christmas Day 1992/3, with a small group of Academy musicians and mezzo-soprano Helen Blake.

Dimitris Dimakopoulos gained third prize in the City of Alessandria Classical Guitar Competition in Greece.

Fourth-year horn player **Richard Berry** has been appointed co-principal horn of the Bournemouth Sinfonietta.

Phil Reynolds (double bass), writes that in December 1994 he made his West End debut as a deputy in Andrew Lloyd Webber's *Sunset Boulevard* and on 13th February, he appeared

with other RAM students as extras in BBC2 Television's comedy show *Jim Tavaré Presents*. In December he recorded the soundtrack for a new Paul Merton series, and in March of this year he toured the French Alps with a new modern jazz ensemble, *Free Spirit*.



Gary Arbuthnot

Jorge Renteria won Second Prize in the Yamah-Nelson Horn Competition in Birmingham in March 1995.

Giselle Allen won Joint First Prize in the Clonter Opera Prize, 1995, and was commended in the Maggie Teyte Competition held on 31st January at the Royal Opera House.

The recorder ensemble Trio Tagarela (**Katriina Koski**, **Louise Tomblason** and **Lisette da Silva**), has been invited to perform at the York Early Music Festival this summer, and has recently joined the Live Music Now! panel. They will also be finalists in the Early Music Network International Young Artists Competition in July.

In an article in *The Guardian* on 31st December entitled *The Arts Year Ahead*, jazz trumpeter **Patrick White** was singled out of one of five young jazz names to watch.

Postgraduate flautist **Cecilie Hesselberg Loken** was a soloist with the Zürich Opera Orchestra (conductor Mariss Jansons). She was also awarded 3rd place in the International Flute Competition Valentino Bucchi in Rome in January. In March she performed as a soloist with the RAM Sinfonia for the opening concert of the Ligeti Festival, and in April she returns to perform as a soloist with the Norwegian Radio Symphony Orchestra. After summer, she returns to work as a co-principal flautist in Stavanger, Norway.

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Janet Snowman
Development Office
Royal Academy of Music
Marylebone Road, London NW1 5HT
Tel 0171 873 7373/Fax 0171 873 7374

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